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ABSTRACT

The document contains nine presentations and five miniworkshop papers from a teacher institute on expressive arts for exceptional children in the mainstream. The following titles and authors are represented: "The Educator and Mainstreaming--A State of Mind and a Set of Skills" (G. Bailey); "The Arts in the Mainstream" (G. Barlow); "The Emergence of the Inquirer through Process--Mainstreaming Gifted and Handicapped Students" (E. Stoddard); "Communication Channels in the Classroom" (G. Knott); "The Uses of Creative Dramatics in the Mainstream" (J. Stephenson, L. Stephenson); "Creative Dance and Movement for Exceptional Children" (B. Wright); "Visual Arts for Exceptional Children in the Mainstream" (E. Michaels); "Music for Exceptional Children in the Mainstream" (V. Mead); and "Instructional Design and Evaluation" (R. Kingsley). Miniworkshops focus on visual art experiences, clowning, music, puppetry, and creative dramatics. (CL)

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# EXPRESSIVE ARTS

## FOR EXCEPTIONAL CHILDREN IN THE MAINSTREAM

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WORKING PAPERS

Peggy
Age 8

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August 1980

# EXPRESSIVE ARTS FOR EXCEPTIONAL CHILDREN IN THE MAINSTREAM: WORKING PAPERS

Ronald F. Kingsley

Eunice R. Michaels

Editors

August, 1980

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# INTRODUCTION

This booklet is one of two resource books which are developed for participants in the Summer Institute on the topic of "Expressive Arts for Exceptional Children in the Mainstream". The purpose of this resource book is to provide each participant with a copy of the working papers presented during the training period. The desired outcomes of the training period were to achieve: (a) an awareness about the nature and needs of the target population (gifted/talented, handicapped, and non-handicapped), the expressive arts (visual art, music, dance/movement, drama/theatre, and communication) and their creative use, assessment of students in the art forms, intervention activities, and evaluation procedures; and (b) initial mastery skills, i.e., applying awareness and knowledge into competencies through a hands-on experience. It is our hope that through the use of the information, activities, and shared ideas teachers will have a basis to share with all children in the creation of a responsive environment where individuality thrives.

As the title implies, this booklet is a resource for information which can be drawn upon in making the expressive arts an integral part of your curriculum. The ideas expressed are to be adapted and extended to meet the individual persons and situations. The art forms are as diverse as are persons, and in that recognition lies the strength of the expressive arts. Rather than fostering conformity, an attitude of respect for human differences places value on individuality of expression. Eventually it is possible that exceptionalities, whether the gifted or handicapped, will come to be regarded as individual differences and that all children will have the opportunity to participate in the joy of learning within the regular classroom.

## WELCOMING REMARKS

Robert Daniels, Administrative Director
Stow City Schools

We are especially pleased with the topic of this Institute, mainstreaming exceptional children. We have done a great deal with exceptional children in the "pull out" which I'm sure you are all familiar. We haven't really addressed the issue of mainstreaming exceptional children in our regular classes. The activities that come out of this workshop will be very beneficial to our students.

I am very pleased with the turnout for the Institute, about 49 or 50 teacher participants, and 45 students who will be coming next week. It should be very rewarding. I would like to introduce two people who are not new to you but are to the Kent State staff, Greta Morgan and Karen Scofield. They will be assisting the staff members in the workshop and you during the school year incorporating these activities into our regular activities.

With that I would wish you a very enjoyable and profitable workshop.

Paul Rubinic, Executive Director
Mid Eastern Ohio Special Education Regional Resource Center

The MEO SERRC is a federally funded, state wide system offering support to LEA and Special Education programs. It is located in Akron and covers three counties, Summit, Medina, and Portage. If you work with handicapped children you have access to our services. We offer planning, instructional resources, in-service training, and assessment of low incidence and multihandicapped children and youth. We have information available for you in the form of handouts.

If we can be of any help to you, please don't hesitate to call on us regarding federal and state laws for the handicapped, information, and assistance pertaining to handicapped children.

Best wishes on this Institute.

Ronald F. Kingsley

I would like to welcome you to the Teacher Institute on Expressive Arts for Exceptional Children in the Mainstream. You are invited to participate in a unique, relevant, and hopefully a meaningful experience in the field of education. Through training funds granted from the State of Ohio and the Mid Eastern Ohio Special Education Regional Resource Center (MEO SERRC) you have chosen to assist in the development of a model educational program which focuses on mainstreaming experience through the expressive arts for all children in the regular grades. During the training and implementation periods you will be asked to share your creative thinking and evaluative skills. We want to know what you as teachers can do with this concept of participation using a variety of talents; if as teachers we can provide children greater opportunities to experience the creative arts, what happens with the human potential to communicate, understand oneself and others, appreciate diversity, compassion, sensitivity, problem solving, etc. Speaking of experience, that word reminds me of a story in the New Testament, in Matthew 25: 14-30, which summarizes what the intent of this program is all about. It tells the story of a man who was to go on a journey and gives his three servants a sum of money, 5, 2, 1 talents. When he returns he finds the servants who had 5 and 2 talents made use of the talents by investing them and acquiring more. The remaining servant hid the money and made no use of the opportunity. The lord rewarded the profitable servants and cast out the other. If I might make an analogy, i.e., talents are like cards. In a hand we are given all kinds of cards. Success in playing your hand isn't dependent so much on what cards you have as <u>how</u> you play with them.

We need to learn to know the cards and make the best of what we have to win. You can have the best cards, but if you don't play your cards well, you'll lose to a better player. That is how it is with talents- we need to recognize and use them. Your being here at this Institute is your commitment and it says to me "deal me in" to helping children use their talents.

# THE EDUCATOR AND MAINSTREAMING:
# A STATE OF MIND AND A SET OF SKILLS

Grace Good Bailey

The passage of Public Law 94-a42 has had, is having and will continue to have for some time to come a profound effect upon persons involved in the educational process. It is having a varying impact upon special educators, regular educators, teacher educators, special needs students and the parents of special students. Although the impact upon each group is varied it is being no less intensely felt by any one group. Most persons in education are aware of the current movement toward mainstreaming and confusion and fear are often the prevalent emotions associated with this awareness. Much of the emotion and confusion around this issue is due to a misunderstanding by both educators and the general public of what "mainstreaming" is all about. In addition, fear of the unknown and natural resistance to change compound the issue.

Looking back over the historical origins and development of special education, one can perhaps better begin to understand why and how the "mainstreaming" movement has evolved. Man has always been concerned with those who were different in some way or another from the majority. However, his efforts to explain those differences and deal with them have varied over the centuries. During much of man's history, unfortunately, superstition has reined over reason in man's dealings with those who were different.

In primitive times, individuals who behaved differently were thought to possess supernatural powers. They were admired, indulged, revered and feared.

In the Middle Ages, the mentally defective were given the opportunity to gain status by being court fools or jesters. During this same era, however, the mentally ill were thought to be either possessed by demons or suffering a punishment by God. A variety of inhumane measures were then used to punish or drive out the "devil" supposedly residing in them. This approach to differences was further exemplified by the witch hunts of the 16th, 17th and 18th centuries.

Throughout most of man's history, people who were different have been ignored, feared, tolerated, pitied, beaten, removed, tortured, burned, drowned, taken advantage of or ridiculed. However, in the 18th century a concern for the rights of man began to emerge along with a sense of social responsibility towards other community members. As a consequence, during the 1700's positive changes began to take place in the treatment of the exceptional. Since that time the attitude toward the exceptional has become one of caring for, protecting, accepting, understanding and educating. Schools for the blind and deaf were established by the end of the 18th century and in the 19th century institutionalization was adopted as the answer for treatment of the exceptional. Institutions began to proliferate and by the end of the century almost all the states in the United States had them.

We think of "mainstreaming" as a new concept, but it had its roots in the late 19th century when public school special classes were established as a way of keeping exceptional children within the mainstream of the public school system and out of institutions which by this time had come to be looked upon as less than desirable places for treatment and care. These special classes were originally intended for more severely handicapped children but another historical event, the enactment of compulsory school-attendance laws, resulted in a trend away from that direction.

With the passage of these compulsory attendance laws, school officials were faced with the problem of providing educational experiences for a wider variety of children with a wider variety of needs. As a consequence, more and more pupils who were unable to fit the "norm" in the regular classroom were assigned to a "special" class. The numbers of these classes multiplied during the first half of the century until at present, over eighty years after the first public school special class was developed, we find over three million children enrolled in special classes in the United States alone (Henson and Fairchild, 1976, p. 53).

In recent years many people have expressed a growing concern over the potentially dehumanizing effect of segregating groups of people from the "mainstream" of society. The field of education has not been excluded from this concern. Special classes, originally intended for more severely handicapped children, have come under increasing criticism as being dumping grounds for the mildly and moderately handicapped, as well as the disadvantaged, and any other child not successfully performing in the regular classroom. At the same time a growing awareness of the potential harm of classifying and labeling students as retarded, delinquent, learning disabled, etc. has resulted in an increasing rejection of the practice. In addition, proponents of the "melting pot" philosophy have expressed growing concern that without normal interaction, non-handicapped and handicapped children develop misconceptions and attitudes which ultimately interfere with their satisfactorily relating in society.

Thus while in the 1800's moving children from institutions to public school special classes was the first mainstreaming effort; in the 1980's educators are experiencing a new thrust in the mainstream movement--that being a mandate for providing an appropriate education for a child in the

least restrictive educational setting possible. That might mean a change from an institutional setting to a public school self-contained special class; or from a self-contained special class to a resource room; or from a resource room to a regular class. Any and all of these can be examples of mainstreaming as long as they provide an appropriate educational program for the child in a setting least removed from regular students in which the special needs child can manage successfully.

Mainstreaming does not mean indiscriminately dumping children back into regular classrooms from special classes, as many regular educators fear. Nor does it mean eliminating institutions or the use of special self-contained classes or special teachers, as many special educators fear. It especially does not mean getting rid of special education support services, as feared by both regular and special class teachers.

In its most ideal form the integration of handicapped children would be accomplished within a system based upon a continuum of educational services (National Advisory Council, 1976, p. 7). Along the continuum, services would range from total education within a regular classroom for the mildly handicapped, to highly specialized services outside the public school system for the most severely handicapped. However, mainstreaming will mean accomodating and providing for a wider range of differences within the regular classroom.

Mainstreaming focuses presently on integrating mildly handicapped children. However, mainstreaming has merit for all children. The underlying philosophy is that all children have a right to an appropriate education in the least restrictive educational setting. Implementation

of this should create a better educational experience for all children.

How can this implementation be accomplished? My first premise is that successful mainstreaming requires a change in the state of mind of educators. Two presently held concepts need to be changed. The first concept held by educators is that children can be clearly divided into two distinct categories of "normal" and "handicapped". The second concept is that these two groups have very different natures and pose quite unique learning problems from each other. Closer scrutiny of the evidence in our school classrooms shows both of these to be misconceptions. Any regular education teacher can attest to the fact that even within their supposedly homogeneous class group they encounter a variety and range of skills, abilities and learning styles. Rubin and Balow (1971) in a study of pupils in grades K-3 found that approximately forty percent (40%) of the population in the study had been identified by their teachers as having some sort of learning problem. At the same time only half of those identified were getting special services. These children were not handicapped in the traditional sense of the term. Yet they displayed a wide range of needs which the regular classroom teacher had to address. Such evidence suggests that we need to develop a new concept of education in which the learning needs of all children are seen as falling along a continuum of severity and requiring special intervention strategies at certain times for specific needs. In other words, teachers need a new state of mind about children, differences, and the learning process. This needed conceptual revision on the part of educators has been described by Edwin Martin (1975), Deputy Commissioner of Education and Director, Bureau of Education for the Handicapped, thusly:

> In educating teachers, we need some new conceptual maps. The old 'normal' map is erroneous; the world of children is not flat. Major emphasis must be given to preparation for meeting individual needs. (p. 3)

The ultimate success of mainstreaming in education will depend upon acceptance of this concept by school staffs. If there is not an acceptance and belief in the philosophy and rationale behind mainstreaming, chances are that results will be negative or nonexistant. Martin (1975) further points out:

> We must recognize that helping teachers to deal with the uniqueness of children is basically an attitudinal problem. It is a problem that touches the belief systems and self-concepts of teachers. Traditionally, in education, we have virtually ignored the barriers to effective teaching caused by our basic fear of differences and change. (p. 3)

Teachers can be helped to meet this challenge and overcome basic fears of differences, not by avoiding or denying they exist but by confronting them. It is natural for us all to be anxious as we face the unknown. However, the unknown may not be as unfamiliar as we need to think.

Many teachers who have had the experience of having an exceptional child included among their other students have admitted later that what they anticipated was many times worse than the reality. When the label arrived before the pupil, the teacher jumped to conclusions and expected the worst. When the exceptional child actually appeared, it soon became obvious to the teacher that he was more like the other students than different. That's not to say that there are not differences.

Who are the exceptional? As the term implies, they are different. They may be intellectually different. If they have superior skills and abilities they may be classified as gifted, and if they measure below normal intellectually they may be classified as retarded. Their differences may involve sensory acuity problems; if so, they are classified as hearing impaired or visually impaired. They may also exhibit behavior problems and receive the label behavior disordered. Or they may exhibit

unusual problems in symbolic learning and be called learning disabled. They may be called speech impaired as a consequence of having poor communication abilities or they may exhibit a variety of orthopedic or other health problems and be labeled physically handicapped. These classifications may include children who are mildly affected and those who are more severely involved. Although we may use such labels to describe a type or general category of differences, teachers must keep in mind that great variability exists even among individuals in any one of these just as differences exist among the category third graders or the group two year olds. Therefore regardless of the problems, classification or label, the variability and specific abilities demonstrated by each child should be the factors in determining his individual educational program, not his label.

In reality, all teachers have had the experience of having an exceptional child in their room whether they were aware of it or not because all children are exceptional..just in different ways and at different times. It is when a teacher is sensitive to the variety of learning rates, styles and abilities of her pupils and plans educational experiences which take them into account that we see the concept of mainstreaming being implemented.

Successful mainstreaming will require the acquisition of not only new attitudes by educators but also new information and skills. In order to meet the needs of exceptional children in a mainstream program it will be necessary that both regular and special educators redefine their roles and acquire some additional knowledge and skills. A new relationship between the regular educator and the special educator must develop. This new relationship must be a partnership based on the sharing of expertise and mutual support.

Based upon the needs exceptional children bring to the classroom, the regular class teacher needs the following competencies to be able to provide an appropriate education for them:

1. The teacher should have an understanding of how a handicap affects a child's ability to learn.

2. The teacher should have competence in recognizing handicaps and be able to contribute to the development of a prescription for appropriate instructional experiences.

3. The teacher should have competence in individualizing instruction. This would include being able to precisely assess a child's level of academic and behavioral functioning and planning and implementing appropriate learning activities.

4. The teacher should have an awareness and understanding of the emotional characteristics of exceptional children. Not only must they be able to empathize but they must be able to focus a part of the educational experience on the child's emotional development.

5. The teacher should have a conceptual and practical understanding of the process of mainstreaming to better understand the new role of the special education teacher as well as feel more competent and confident in their new role.

6. The teacher should have skill in communicating new information and attitudes in interactions with parents of both handicapped and non-handicapped children.

For successful mainstreaming the special educator also must acquire new competencies and knowledge. Their new role as consultant and resource teachers will demand competencies--in addition to that of being able to program for handicapped children of consulting skills, to aid them in working with regular teachers.

The mandate of Public Law 94-142 is posing a challenge to all educators--a challenge to grow professionally, and a challenge to change incorrect educational concepts. Meeting this challenge, however, will result in better education for all children.

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# THE ARTS IN THE MAINSTREAM

Gary C. Barlow

The primary purpose of this paper is to present a general, comprehensive overview of the arts in the mainstream. This paper is an adaptation of a conference presentation where visual slides and video tapes of direct work with special children were used to demonstrate conceptual and specific suggestions in working with the mainstreamed child. It seems important to have direct contact with the special child in order to better understand working with mainstreaming. And it seems equally important to have some personal involvement with the arts (as a participant, consumer, supporter) in order to understand the inherent values relative to the arts and the mainstreamed child.

The arts (music, dance, movement, drama, the visual arts, poetry, and other creative forms) are basic and are important for all people. Participation in the arts provides for personal expression, an alternate form of communication, and can enhance self-worth as well as build on perceptual awareness, motor functioning, and sensory involvement. The importance and necessity of the arts in the experiences of people has been underscored by countless writers and educators, as well as persons directly involved in the various arts forms and in the interrelated arts. If we are to move into the realm of understanding relative to the arts - and particularly, arts in the mainstream of education - we need to first accept the premise that arts are not a "frill" but are, indeed, a very basic component of the human being, his needs, drives, wishes, and expressions.

Introduction and Overview

In any arts task we need to understand the media involved, and identifiable characteristics associated with art forms such as color, line, tones, rhythm, shapes, chords, sequencing, balance, projection, movement, and so on. We need to know not only what media are important for the task at hand but also how a person can best work in the situation. This brings into the foreground environmental and social conditions - a necessary underlying base upon which we may build part of our experiencing.

Basic to personal art involvement is an introspective mode to experiencing: the sharing and communicating of that which is important to us, vital for nurturing our creative energies and necessary for our well-being. All of us need to share experiences, to communicate with ourselves and with each other.

In any of the art forms there are specific basic tenets upon which a body of knowledge is built, or at least upon which methodology is formed. In the visual arts one can relate to form, line, space, texture, and color. In music, specifically identified "elements" are important, while in dance, still others. While we can discuss texture in a weaving or painting, we can also refer to the texture of music or drama, or the textural basis upon which a body of presented work is performed. As another example, movement is a basic principle that has specific meanings in the visual arts, in dance, in drama, in music, and in poetry. We can internalize the movement when we see a dance performed as well an analyze its structure and sense the relationships inherent in the movement, and we can similarly study aspects of movement in the other art forms. In the study of interdisciplinary arts we need to be aware of the elements and organizing principles indigenous to each

art form, to study the similarities and differences found within them, and to have creative opportunities to experience and share a variety of these art forms.

It is important for us in the arts to continue to build upon our credibility. This credibility is building because research in the arts for special populations is growing. We are studying the art of the child, and we know more about this aspect of life than ever before. We understand clues about intelligence, about emotional growth, about social, physical, perceptual, creative and aesthetic considerations, and we are seeing how these verbal, non-verbal, expressive behaviors are telling us so much more about the human being than we ever knew. For some children who cannot perform to standardized testing and traditional modes of learning this may be the only avenue to demonstrate their abilities and successes. A series of paintings may tell us, for example, how the child perceives, how he uses space, what the use of space tells us about some social considerations, how he uses line, color, form, and we can hear him as he tells us verbally about experiences. We can project alternatives, and chart new paths that will help the individual to work even more deeply into the productive experience.

The art of the adolescent tells us more about this aged person, and his behaviors that deal with other people, with society, with fears and hopes, with dreams and ambitions. The art of the adult is similar in that it can illuminate personal strategies of working, or of communication, as well as evaluative procedures with specific reference to the final product, be it a weaving, a dance, or a poem. We are beginning to focus on the young adult as well as the older adult, and national references are now beginning to emphasize life-long learning.

In addition to understanding the components inherent in arts production, we need to understand disabling/handicapping conditions of the people who will be participants and consumers of the arts. We need to understand L---, a child with Downs Syndrome and know her strategies for work, her tolerance levels of anxiety situations, her productive capabilities, her behavior patterns in daily activities, and work from there in establishing appropriate goals and objectives and activities that will help her to expand in her personal, productive expressions, and objectives coordinated with the classroom teacher, therapist, or any significant others working with the child. We need to be alert to clues from existing research data and, for example, alter perceptual space (from light paper to dark paper) and change the drawing materials so that they will produce light lines on a dark space to follow some data that is beginning to point out that some people (for example, persons with visual/perceptual problems) might perceive these dark/light configurations differently than is expected.

We are continuing varied evaluative procedures within the arts and are documenting outcome research. Research will continue to involve varied media, diverse populations, alternate strategies of learning, direct involvement, and under variable conditions. Research in the arts is underway in schools, hospitals, nursing homes, and prisons. Work is being done with the incarcerated male, the schizophrenic woman, the learning-disabled child, the physically disabled college student. Outcome data is being obtained from the abused child and the abused parent. In general terms, we are finding that <u>arts involvement does make a difference</u>! (The American Art Therapy Association, 1980)

It is essential that we move beyond theoretical prescriptions for the arts in mainstreaming and provide for direct experiences with the special child. Interdisciplinary programming is a natural outcome relative to the human being and total experiencing, and curricula strategies and implementation must keep abreast of these arts infusion activities. Music experiencing and performing, the making of masks, the finished product, the sharing of the product, the communication and the relating, the expression and the interpretation are all important in building basic interrelated experiences. True interrelated experiences are, of course, more than just doing a lot of things together. Interrelated arts experiences involve internalization of experience, the transference of thoughts and ideas, the sharing, and the personalization of affective concerns as well as the cognitive aspects of the experience. People are now looking at the infusion of the arts into the total curriculum (Allison, n.d.; Kukuk, n.d.) and into the lives of people. It is an important and exciting step in the education for all people.

Knowing how to set up the dance, or what arrangements need to be made to make it happen, then, is just a part of it. We need to program strategies and have a basic understanding ourselves of the affective concerns that are also underlying tenets of the total experience. We need to experience things ourselves: the environment, our experiences with nature, our perceptions of smells, colors, light and dark patterns, kinesthetic movement, and sounds. We need to personalize our aesthetic involvement and take our experiences to new levels of understanding and appreciation. The flowers, and trees, birds, and colors, textures, forms, movement, and music are there. They are the basics that enhance our lives. We must allow them to come in. (Barlow, Bruscia, and Riordan, 1980)

Selected Issues

The United States Congress report to the Committee on Labor and Public Welfare (1975) which accompanied Senate Bill 6 (the Senate's version of PL 94-142) intended that the arts should be an important part of the education of handicapped children.

> The use of the arts as a teaching tool for the handicapped has long been recognized as a viable, effective, way not only of teaching special skills, but also of reaching youngsters who had otherwise been unteachable. The committee envisions that under this bill (PL 94-142) would well include arts components and, indeed, urges that local education agencies include the arts in programs for the handicapped under this Act. Such a program should cover both appreciation of the arts by the handicapped youngsters and the utilization of the arts as a teaching tool per se.

If we understand the relevance of studying developmental aspects of the child and his art, as well as the importance of the environment, the media, the interrelationship of the arts, the process/product concerns, and the educational construct within which we operate, what specifically can we do as we are faced with this important educational task at hand - that of meeting the needs of all people? What do we know and how can we best utilize this knowledge?

As has been pointed out in a panel report submitted to the President's Commission on Mental Health (1978):

> In the educational setting, we have found that the inclusion of meaningful artistic activities in the curriculum promotes clear gains in performance and integration in such academic areas as reading. We affirm that the arts are the province of all people - regardless of age, ethnic, or educational groups, and offer particularly meaningful involvement for those who seem alienated from "normal" participation in other aspects of our society. . . Arts activities exist on a continuum, which extends from the inherently healing, integrative aspects of the creative process, to events in which the interest is increasingly in the use of the arts as a way of understanding and helping.

With the importance of the arts delineated, there is a crucial and immediate need for quality personnel preparation in all areas of arts for the disabled and handicapped populations. Of the many concerns, three primary ones are:

1) Attitude Change: changes need to be made relative to negative attitudes about the disabled and handicapped populations, and about the arts and their values.

2) Understanding Specific Needs of Special Populations: we should define what can be done to facilitate these arts experiences and define appropriate strategies for building these experiences.

3) Understanding the Interrelationships Among the Arts: we need to understand similarities and differences. (Barlow, 1978)

Pre-service and in-service training for teachers is of paramount importance. As McBride (1978) pointed out:

> In-service teachers have a need to expand their skills to help children as well as to protect themselves from the problem of "Burnout", a problem afflicting so many special educators today. "Burnout" is a phenomonon where highly skilled and well trained special educators return to general education or leave the profession entirely. It is a result of pressure, fewer rewards than in the past, high expectations by parents and administrators, and fixation and frustration with using the same methodologies over and over. Arts for the handicapped on the in-service level provides a device to deal with "Burnout" in some teachers and aid those who need to expand their professional horizons.

Another selected issue for our concern is the creative use of leisure time by the disabled and handicapped person; the arts can be extremely valuable in directing positive experiences within this area. Cautions are stated by Appell (1976) when he says:

> Americans have become culture conscious throughout the nation. . .For [many of us] the new found leisure is a boom. For some, the disabled and the handicapped in particular, it is the bane of existence. Seldom are these people taught how to use their free time wisely. The availability of time, which can hang heavy, is not the issue. The constructive use of that time to improve the quality of life is what is at stake. With-

out the avocational skill component in their survival kit, the handicapped become prisoners of their free time.

Resources, Accessibility, and Materials

The accessibility of the arts for all people has to deal with programmatic issues as well as architectural issues. Once the people are in the room, what do we do then? The program has to be available to everyone and this means not only comprehensive goals and objectives, space considerations, and proper lighting that will facilitate the person who stands, one who sits, or one with impaired vision, but the content has to be available to all people. The arts, which deal with the human condition, the human expression and communication, have some clear options available based on what we know: all people can express; all people have a need to communicate; all people can relate in personal, unique ways. The arts promote these human, affective qualities, and therefore many of the programmatic concerns become self-evident when viewed from the arts vantage point. Additionally, we need to look at the many published and packaged materials that are appearing on the market for use in the classroom: "mainstreaming" packaged materials, curriculum guides, and other resources. All of these materials help the teacher to identify programmatic accessibility by identifying some goals and objectives, suggestions for media, evaluation charts, and task-oriented activities. It is wise to evaluate carefully all of these materials; we need to be careful not to encourage "recipe" activities and methods, or other promotions that are stereotyped in methods or in visual presentations. We need to remember what we know about the arts, about personal statements of expression that convey personal integrity and meaning. People need to be encouraged to express from their own thoughts, feelings, and personalities; imposed stereotypic methods do not allow for personal expression at the highest level of possibility.

And finally, we have to break down negative attitudes that might exist, in order to make the programming totally accessible for all people. Negative attitudes have often stemmed from general myths surrounding the disabled and handicapped person. One myth proposes that general maladjustment exists for the disabled person; that is, if the person is paraplegic, he will automatically have other types of maladaptive or maladjustive behaviors. This is related to another myth: all disabled and handicapped people lead tragic lives. There are, of course, many other myths (for example, the disabled and handicapped person cannot be successful in job situations, or the disabled person cannot be happy in life's activities) and we must help to dispel these myths.

The Teacher

The frustration level of the teacher in the classroom relative to mainstreaming is often quite high. With this in mind, the teachers themselves often provide the specific issues to which answers are needed. Analogous to IEP's (Individualized Educational Programming) for the children, this author designed IEA's (Individualized Educational Answers) for the teacher. A direct teacher question survey was implemented where the teachers themselves were asked their main concerns, and what questions they had relative to the special child in the classroom. Some of the questions posed are as follows:

1. "What if I do something wrong?"

Don't be hesitant to make plans consistent with what you already know to be good educational practices. Plug in what you know about the child: his normative modes of operation, his expected visual production levels, and leave room for the expansion of your knowledge.

In the topographical dimensions of therapy, described by Diedrich (1966) at the University of Kansas Medical School, he lists various dimensions such as temporal and spatial. As an example, in selecting topographics such as spatial (relating to the environment within which one works) the teacher should be aware of the following:

A. Inside space, working alone, materials nearby.

B. Inside space, working alone, therapist/teacher nearby, materials organized and near.

C. Working alone on the floor, materials within easy reach for limited body movement.

D. Outside, working alone.

E. Outside, working with a teacher/therapist.

F. Outside the group, highly structured with familiar media.

G. Outside, alone but group nearby, media structuring the situation, the process is of paramount importance.

H. Outside, in a small group, media and processes as an integral part of the structured situation.

I. Inside, working alone, simplified materials, identifying working space.

J. Inside, child working with a teacher, identified physical space, working with new media.

K. Inside, child and therapist, pushing beyond the identified limits of space.

L. A space for resting, for recalling experiences, or for preparing oneself for expressive release, for communication.

M. A space that allows for easy body movement and anxiety release.

These are but a few of the many "spatial-awareness" examples one should be aware of when selecting appropriate strategies for working and for meeting individual needs.

2. "I don't understand the problem of mental retardation,

of learning disability, of autism, of dyslexia...."

You should review literature which will help in your understanding of these disabilities and handicapping conditions and keep up to date on published materials. There are materials on mainstreaming showing curriculum models, methods of implementation, and so on. Use resource people, such as arts therapists, university personnel, other related professional consultants. Establish lines of communication so that you know where to go and what to ask.

See the child first, the label second. Build on your understanding of the handicapping condition. Evaluate how the child feels about his own handicap, and identify your own reaction to the problem. By completing a more comprehensive evaluation you are also evaluating what he <u>can</u> do and on what developmental level the child is producing. You will be identifying some obvious behaviors, such as perseveration, or the continuation of a behavior that interferes with learning. You will be able to see how the child approaches the media, the experience, and how he plays, listens, dances, paints.

3. "How do I decide what to do with the child?
   What media should I use?"

Adapt what you do with other children regarding appropriate media and keep in mind the most basic media to more complex media; understand the complexities within each media. Understand comfortable body positioning when approaching each of the art media and know appropriate adaptations to use when necessary. Understand the value of individual work as well as group work, and know the reasons for establishing each mode of operation within the classroom or clinic situation.

What does the child need? Ask other professionals what is being done in related services, such as the counselor, the psychiatrist, the art therapist, so that there are coordinated efforts and coordinated objectives. And ask the mother and father!

Don't forget what you already know about children, learning, and media. If we have a good basic understanding of the various media within the arts we can identify media commanalities, we can better interrelate them, build sequencing activities, and promote self-worth. We should remember that the arts offer a unique personal way of responding to stimuli, and that arts experiencing allows for ego building and for having success experiences in a world where "defeat" has often been a major issue.

4. "How do I know if I'm doing any good, or if anything is happening?"

Since we are accountable and are responsible for the delivery of services, we must keep records, document carefully and consistently what we do, what we plan, and know appropriate goals and objectives.

One strategy for specific documentation and analysis can be done by implementation of the Bales Interaction Group Process Analysis (1951). The child's responses and behaviors can be observed and charted appropriate to four categorical dimensions: negative social-emotional responses; information asking tasks; information responding tasks; and positive social-emotional responses. Each of the four categories are sub-divided into three specific measures which ultimately allow for a total of twelve response measures.

The negative social-emotional measures allow for documentation of the numerous antagonistic, defensive responses often associated

with trying to control the child. An example of a child's negative response would be "I don't like to paint and I'm not going to", or a response to another child of "that's the ugliest painting I've ever seen".

The asking for information tasks reflect assessment of the child's abilities to understand the task. An example within this category would be "how do you make the color green?" or "what do you think about this drawing?"

The information responding tasks reflect the child's ability to convey a level of understanding of procedures. An example within this category is the child being able to report that "you mix yellow and blue to make green", or "this painting is pretty good, don't you think?" It is within this category where we have gained important insights in working with the special child. Many times we ask the child to respond, to draw, or sing when they have no information about how to do the task. Therefore, many children respond in a negative manner because we are asking them for a specific response when they have not been prepared to respond.

The positive social-emotional responses indicate understanding and comfortable interactive behaviors with other children. An example of this category is the child who says to another child in the classroom that "your painting is really neat", or "I like to dance, can we do it again?"

Work <u>from</u> you, <u>with</u> others, and relate in a comfortable, honest manner <u>to</u> others. If people are important, and learning is valuable, and expression is inevitable, then it should be a vastly rewarding experience for you.

Specifically, the competencies for teachers of the mainstreamed child are outlined in an article in a publication of the American Association of Colleges for Teacher Education (1979). Briefly, these nine competency clusters relevant to all teachers are:

1. A study of curriculum.
2. Competency in teaching basic skills.
3. Proficiency in pupil and class management procedures.
4. Mastery of knowledge and practices involved in effective consultation and other forms of communication.
5. Student-student relationships, with responsible behaviors identified.
6. Preparation in understanding exceptional children, in accommodating special needs, and in the roles of specialist.
7. Conferral and Referral procedures, within the school structure and outside of the school structure.
8. All teachers should be competent at the clinical level in the assessment of the individual student's educational needs and in adapting instruction to the individual.
9. Professional Values: codes of ethical behavior included in pre-service and in-service education of teachers.

The Child, Parent, and Family

In a comprehensive view of education, one works not only with the child in the classroom, but also with other related professionals who may have input into the child's behaviors. It is important to also talk with the parents, to bring them into goal planning, into consultation, and into a communication that helps the teacher to understand what behaviors are outside of the schoolroom. Very often, it is the parent who can define what the child needs most. By doing this, common goals and objectives may be planned whereas without this shared communi-

cation the plans of action may be at opposition. We need to communicate clearly and precisely, and understand not only the existing status but chart directions based on knowledge, empathy, and an understanding of the needs and abilities of those whom we teach. (Bales, 1951) The children may not always be learning what we think they are learning, and the parent might not be perceiving what the teacher is perceiving. We have to be able to interpret to the parents what we know about the child's behaviors, about his personal artistic statements, and about approaches to the problem-solution tasks. It is also essential that the parent be informed of the child's growth within the creative process. To illustrate this point, a child may be doing representational, stereotypical drawings and the parent perceives them as positive developmental indicators. When the child progresses to a more open, abstract drawing or painting the parent has perceived the art as a regression when in actuality the child is progressing within the creative domain. We must remember that the parents may not understand the arts, or may even be intimidated by them.

Finally, it is important for the teacher to be able to help the child to generalize from one task to another and to assume a positive role in the arts learning.

Research, References, and Supportive Materials

One of the major resources within the arts and special populations is the National Committee, Arts for the Handicapped, in Washington, D.C. With initial support from the Joseph P. Kennedy, Jr. Foundation and the Alliance for Arts Education, the National Committee has grown steadily since its inception in 1975. The successes of arts implementation has fostered the continued growth of arts programs for handicapped children, youth, and adults through the following strategies:

1. Very Special Arts Festivals at the local, regional, and national levels.

2. Model Site Programs (national demonstration centers).

3. Special Projects (funding for curriculum materials, research, in-service and pre-service teacher training programs and arts related programs).

4. Information and Resource Services (a clearing-house for identification, development, and dissemination of information relative to arts for the disabled and handicapped person).

5. Research (such as a recent project, the development of a model program of arts for the severely and profoundly handicapped).

6. Training and Technical Assistance Systems (the development of a national training model providing regular technical assistance to arts and education organizations and agencies).

Another primary area of importance within the realm of arts for the disabled and handicapped person is the area of research. Consider Charles Franklin Kettering's (1963) thoughts about research:

> Research is a high hat word that scares a lot of people. It needn't. . . It is nothing but a state of mind - a friendly, welcoming attitude toward change. . . It is the problem-solving mind as contrasted with the let-well-enough alone mind. It is the composer mind instead of the fiddler mind. It is the "tomorrow" mind instead of the "yesterday" mind.

There is a need to research cognition and the arts within special populations. Within this category we might look at normative and baseline data and document aspects of pure responsive behaviors which exist at the lowest levels of response, to a higher level of confrontive behaviors (Hill, 1974). Other cognitive aspects could identify further study of developmental levels in children's art - from early play activity with basic media, and a range of levels within each medium, the movement of lines on paper, the identification of space in perceptual/social

ways, to more complex figurative symbols and space representations at a later age.

> Sensory-motor aspects are indigenous to our work in the arts for handicapped children and youth. This area is wide open for many aspects of investigation. The changing of a painting stance, the moving from smaller paper on a table or easel to larger paper on the floor, working with music, building a tactile art form,. . . moving the body through space, and sensory-play activities are examples for research considerations. (Barlow, 1979)

In the affective domain we can research personal internalization of expression, communication, and other strategies basic to the arts experience. Affective concerns can include symbolism and symbolic expression. We can see what a person does as well as how he does it, how one projects personal feelings into the work, what these basic feelings are, how they relate and recall other feelings, how his internal system is compatible or not compatible with the outer world.

We need to:

1. Identify appropriate areas for research, consistent with our interests and to the needs in the arts for all people.

2. Be cognizant of research that has been done and formulate strategies that fit both gaps in reseached areas and in extending into areas where initial research has already been done.

3. Broaden our knowledge of the types of research and strategies appropriate for our needs.

4. Identify our strategies within the cognitive, affective and psychomotor structures.

5. Be aware of certain categories that are especially important to the arts areas such as a) base-line data gathering that gives us data on child change; b) symbolism and emotional content; c) communicative aspects of personal expression; d) process/product research; e) media, media similarities, and media differences among the various arts; and f) interdisciplinary strategies among program areas in the process of developing curricula for the disabled and handicapped person.

References to Interdisciplinary Programs in Action

The Jefferson County School District R-1 is in Colorado (Allison, n.d.). Their arts in education program is an excellent example of an interdisciplinary approach where arts are infused throughout the curriculum. This program is a comprehensive, long-range approach to educational development based on the assumption that educational change through the arts is not only possible but desirable. The total education of every child can improve significantly when all the arts become an important force in motivating new teaching and learning experiences. It is not a cultural enrichment program, nor is it another arts exposure project. Some of the program objectives are:

1. Enhance instruction in basic studies with interdisciplinary arts-related activities.
2. Develop and maintain ongoing arts programs which integrate community resources with district curriculum.
3. Assist in the development of aural, oral, visual, and non-verbal communication skills.
4. Provide a variety of quality arts experiences in order to assist in the development of realistic self-concepts through creative processes.

Another model comprehensive interdisciplinary arts program that is operational is in Montgomery County Schools, Rockville, Maryland. Eoline Kukuk (n.d.) is the Coordinator of the innovative "Interrelated ARTS Program", which brings comprehensive arts experience to the various communities and educational units in Maryland.

Summary

In this author's view of "the basics", and the development of a sound and quality education for all people, we should be aware of four things that we must do:

1. We should build communication among disciplines so that we can better understand one another, our literature, our research, our goals and objectives.

2. We should identify the importance of arts media, with an understanding of their uses, their commonalities, their cause-and-effect considerations, and their effectiveness in a teaching or therapy situation.

3. We should identify, in the educational construct, interdisciplinary strategies that are common to various programmatic or subject matter areas.

4. We should identify unique qualities contained within various arts disciplines and approaches that cannot be duplicated by any other discipline or approach. What is unique about art therapy, for example? What is it? How did it come to be? Why must it continue? (Barlow, 1979)

Part of the answers relate to the premise that the arts have to be considered basic: basic to human enterprise, basic to mental health, basic to communication, basic to everything that we know is essential to the human condition. Arts experiences offer all kinds of avenues for us to explore, to say something about, to produce, to change, and to hold onto. With the encouragement of, and planning for, spontaneity and creativity and personal involvement, we are truly helping to bring the essence of arts experiences to all people.

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# THE EMERGENCE OF THE INQUIRER THROUGH PROCESS: MAINSTREAMING GIFTED AND HANDICAPPED STUDENTS

Elaine D. Stoddard

Some elements that I would like to cover this afternoon will emphasize a responsive learning environment and the teacher as the key to the success of any program.

I would like to refer to a cartoon. I'm sure all of you are familiar with Peanuts. First of all, we have Lucy saying Blah!, looking at the letter "C". And she says, "A 'C'. A 'C', I got a 'C' on my coathanger sculpture? How could anyone get a 'C' in coathanger sculpture? May I ask a question? Was I judged on the piece of sculpture, itself? If so, is it not true that time alone can judge a work of art? Or, was I judged on my talent? If so, is it right that I be judged on a part of life over which I have no control? If I was judged on my effort, then I was judged unfairly. I tried as hard as I could. Was I judged on what I had learned about the project? If so, then were not you, the teacher, also being judged on your ability to transmit your knowledge to me? Are you willing to share my 'C'? Perhaps I was being judged on the quality of the coathanger itself, out of which my creation was made. Now, this is also unfair. Am I to be judged by the quality of coathangers used by dry cleaning establishments that return our garments? Is that not the responsibility of my parents? Should they not share my 'C'?" And then the last little frame, she says, "The squeaky wheel gets the grease". Lucy is an inquirer.

I am planning to address the issue of the emergence of inquirers. Inquiry process is a theoretical model that was developed by a group of teachers in the Schenectady Public Schools. You are in receipt of a

manual (Stoddard, 1980) that includes some perceptions of those teachers who have worked with gifted students over a period of years, some of whom have directed most of their energies toward elementary students, both heterogeneously grouped as well as homogeneously grouped. You will notice there is a concentration of the arts in that particular manual so I thought it would be fitting and appropriate to share these perceptions with you.

We all agree that there are three things that a teacher should provide: (1) the teacher provides feedback, not judgment...not a letter "C" on a coathanger sculpture. We are going to discuss ways in which feedback does occur; (2) the teacher does provide specific learning strategies; and (3) the teacher provides safety for creative and cognitive risk taking and let's keep that in mind. The role definition of the teacher includes the three provisions on which we will concentrate.

After you have been teaching over a period of years, you realize some "real" truths. I think everybody in this room has "truths" about teaching. One of the "Stoddard Truths" is that a teacher cannot be all things to all kids. However, a teacher can be aware of the cause and effect of individual differences and know the teaching strategies that elicit different behaviors from students.

A teacher cannot address all of the learning needs of pupils. However, a teacher can facilitate a responsive learning environment that would address those needs.

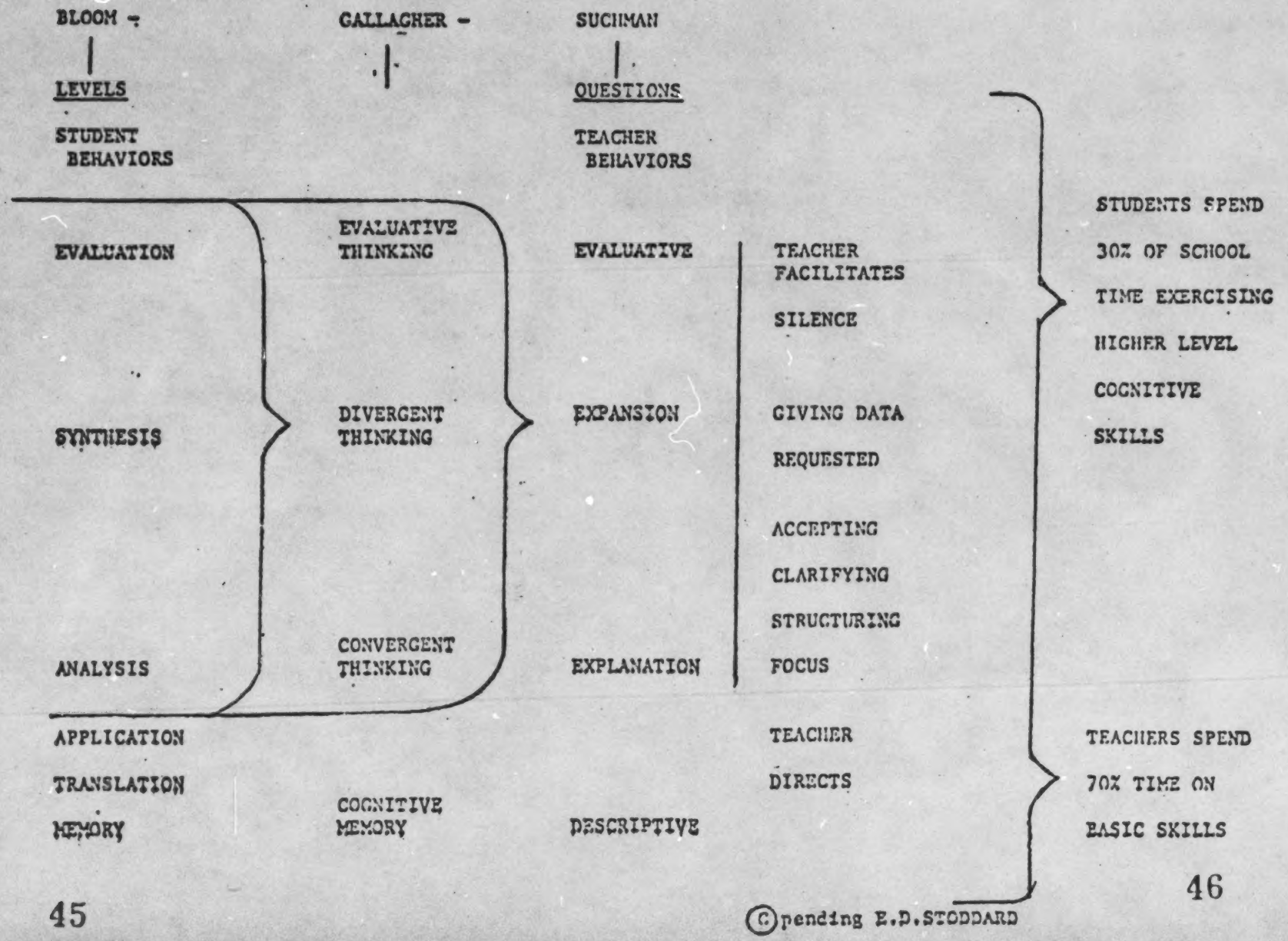
A responsive learning environment is one of the three conditions of the inquiry process. The other conditions are freedom and focus. We will discuss internal freedom as well as external freedom. We will define focus as a gap between what a youngster knows and what that youngster perceives.

We define gifted pupils, as those pupils who are producers of knowledge, as well as consumers of knowledge. There are certain strategies that a teacher utilizes that enables that productivity. So the teacher's role will be defined then as one who is a facilitator rather than one who directs information. The findings of a study conducted in Illinois (State of Illinois, 1970) revealed what makes a classroom for gifted kids different from a regular classroom. The basis of that research will help exemplify the model as well...for they do, indeed, discuss the fact that average classes emphasize two or less thought processes, while gifted classes emphasized a great many more...average classes emphasize three of seven levels of thinking, while gifted classes emphasize six of seven. Average classes had a higher amount of teacher talk. Average classes had little chance for discussion, while gifted classes had much. Test grade stress was characteristic of average classes and not characteristic of gifted classes..average classes revealed an absence of enthusiasm while gifted classes revealed an abundance...average classes allowed independence in one fourth of the classes, while gifted classes allowed independence most of the time.

In Figure 1 you probably recognize three of the gentlemen's names... Bloom, Gallagher and Suchman. Three theories have been pulled together to illustrate they have in common and some strategies. Benjamin Bloom (1956) developed a taxonomy. Beginning with the lowest level, he refers to memory, translation, and application. Studies (Medley, 1977) tend to indicate that teachers spend the majority of their time eliciting low levels of cognition and very little time on higher levels of cognition. Guilford (1967) and Gallagher (1956) refer to lower levels as cognitive memory and analysis as convergent thinking which includes cognitive memory. Synthesis occurs when

Figure 1

SCHEMATA - INTERRELATIONSHIP OF THREE TAXONOMIES





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students diverge in their thinking.

Studies by Suchman (1965; 1966 a,b) indicate that there are teacher behaviors that encourage different levels. There are teacher behaviors that are descriptive, explanatory, elicit expansion, and are evaluative.

In order to elicit cognitive memory and comprehensive kinds of levels of thinking, the teacher directs the behavior and the learning. As an example, I am giving information to you. You are taking in information through listening and the literature you are reading, and at this particular point I am not requesting any kind of analysis. I am not asking you to synthesize and I'm not asking you to make a value judgment. I'm just asking you to listen and observe what is happening in front of you and this is the lowest level of cognition that takes place in learning situations. Not that it isn't important, because it is important, it provides students with a data base, a frame of reference, in order to be able to make a value judgment.

In order to allow analysis to occur, the teacher provides a mechanism by which the student may focus. Remember we said that focus is that gap between what the child perceives and what the child knows, and that is aptly demonstrated in art work where a child perceives a particular notion or object, and demonstrates visually that there is a gap between what that child knows and what that child perceives. Sometimes that does indeed present a very frustrating experience for the learner.

The strategies the teacher provides are referred to as the structuring process, clarifying process, an accepting process and the giving of data when it is requested. There is a time when the teacher is silent and allows the youngster to evaluate a particular endeavor. Let me illustrate what all those processes mean regarding a particular incident that occurred

when I was working with a group of youngsters between the ages of eight and eleven. In our Humanities Class we decided to develop a hierarchy of values. Part of that hierarchy included defining and making an aesthetic judgment. We didn't have very much difficulty defining some of the other values involved but somehow or other we were having difficulty in agreeing as to what really was beautiful. So one of the youngsters said, "Gee, Mrs. Stoddard, why don't we all bring in our own things and then we'll define what we think is beautiful by that thing. I agreed but asked that they be prepared to defend the definition of beautiful....

And so, as might be expected, most of the youngsters brought pieces of sculpture and some reproductions of paintings, and some youngsters shared pieces of poetry, others music. But Jay, brought in a banana. Jay, nine years of age, said, "This is the most beautiful thing in the room and I'm going to prove it". Jay brought an ample data base with him ...he had reproductions of paintings in which the artist had used a banana as the subject for the still life; he talked about what the banana did to the environment in which it was grown and the powerful impact it had on some of the countries that exported the banana. Then Jay said, "Now, this banana appeals to all your senses". He took the banana and held it under all the kids noses and he said "smell the banana". And then he said, "Does that smell like a banana?" and they all said, "Yes, it smells like a banana". "Is it not a distinctive smell?" "Yes, it is a distinctive smell". "Feel the banana, isn't the texture distinctive?" "Yes, it is definitely the texture of a banana". And he went on and on and on. He said, "The banana does one more thing, it makes you feel beautiful inside".

And that's what we're talking about...Jay and his definition of "beautiful". What was it that environment had that allowed Jay to be different,

to perceive something uniquely and then to be able to share what he perceived about this beautiful banana?

For one thing, Jay felt that he could take a risk...that the environment in that room was supportive, that the kids in the room were not going to ridicule him for bringing something that was a little bit different, for not having something that everyone accepted as beautiful, but what Jay thought was beautiful. And what was it that occurred in the room in terms of the interaction between Jay and his peers that allowed that to occur? And what about the teacher? Did each youngster in that room really have that freedom to select whatever they wanted and then to defend that definition in any way that they wished? When Jay had finished with his little presentation, there was a great deal of exchange between himself and the students. They asked Jay, "Why did you pick the banana? Why didn't you pick a grapefruit? Why did you do this and why did you do that?" These evaluation levels, illustrate the expansion, explanation, and descriptive questions.

A simple descriptive question might be, "What is the Capital of Ohio?" The youngster answers the question and it is either right or wrong. An explanation question might be, "Why isn't Albany the capital of Ohio? An expansion question would be, "Suppose Ohio did not exist, but in its place was a river or in its place was something else". It's the "what if" kinds of questions or "supposing that" or "let's pretend" or "let's make believe" and really causing those youngsters to synthesize...if you will, to hypothesize, to stretch out, to generate new art, to come up with a new idea or a new way of perceiving something, to think of a banana as something beautiful. Finally, the evaluative question and the youngster is encouraged to make a judgment about whether something is good or bad or right or wrong...not an opinion, but to make a judgment based upon data, based upon

data, based upon fact.

I am going to ask you to do something right now, some of you are sitting here almost mesmerized. I would like you to take this white paper and if you will, write your name on the paper and also today's date, then just turn it over. After you have done that, I would like you to put a dot on the paper. All right, draw a line on the paper. Fold the paper. That's a teacher directed activity. How many of you wondered, to yourself, whether you put the dot in the right place, if where you put the line was the right place and did you fold the paper the right way? You have been taught to learn that way. What I'm saying up here is that there are other ways of learning. There are ways in which a teacher can facilitate learning not necessarily direct learning. I was directing the learning. It caused several things to occur, I'm sure.

Autonomous behavior is what we anticipate will occur with students who have been trained to be inquirers. There are several factors that are involved in the emergence of an inquirer. Keep your folded paper because that will serve to focus upon what it is that we are talking about here. What if I had said to you, "Take this paper and change it". Would that have given you reason to explore options? And if I had not said to you, "Don't put your name on the paper", but just, "Here's a piece of paper... change it...do something with it". Some of you would have ripped the paper, rolled the paper, and everybody would have had something different. Everybody in this room would have demonstrated autonomy. So that's the difference between directed activities and facilitating a learning situation. Indeed, when you put the dot and the line on the paper, you changed the paper. What would have been worse was if I had said to you, "Everybody put their dot in the middle of the paper, everybody put a line down through the

middle of the dot, everybody fold the paper just at the top, two inches". Right, that would have even been more directed and teachers are more comfortable directing the learning environment rather than facilitating a responsive environment.

It has been our experience that a responsive environment may work in at least two ways: (1) through individualized instruction and (2) through small group instruction. See Figure 2. When the youngsters are working together as a small group, there are several factors that are involved here. First of all, they bring to that group a certain set of values and these are demonstrated through their attitudes, their interests and their ability to empathize with other members of the group...and that is something you don't have that much control over. The values come from the playground and from home and you can't really change that much, but you can use it and you can make it work for you and the children. The kids then become resources of information very much the way books do or experts from the outside. So kids values are a very important tool to learning.

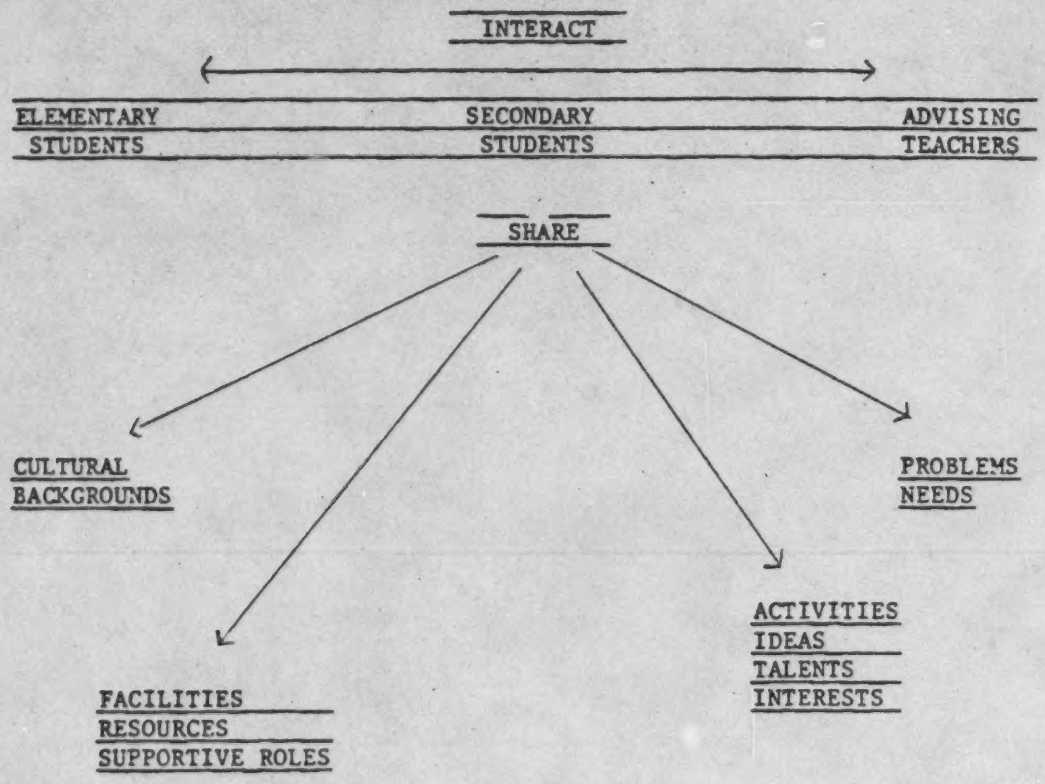
Then another element that should be considered are the requirements and the expectations and these are determined by the norms of that group and the rules and the facts. Let me give you an example. I had a group of people from another achool district come in to observe our Solar Energy Group Program. The children observed were 7 to 11 years of age who met with the secondary physics teacher on a regular basis. One of the science teachers indicated that the teacher had taken the kids outside in the snow. When we arrived at the location the students had instruments stuck in the snow and there were boxes here and there. And one little boy was just standing there, shifting his weight from foot to foot. So I asked him why he was not participating and he replied that he forgot his log and his

Figure 2

RECIPROCAL LEARNING AS A DIRECTION FOR HUMANE EDUCATION

Designed for Gifted/Talented Students - Grades K - 12

SCHEMA of PRIMARY ROLES as LEARNERS, CURRICULUM DESIGNERS, INSTRUCTORS




E.D. Stoddard 4/27/75
Schenectady City School District
Schenectady, New York

instruments. I inquired why he did not share someone else's log and instruments and he answered, "Mrs. Stoddard, scientists do not forget their logs and instruments". These are the kinds of expectations and rules we are talking about. See Figure 3.

Openness to new learning, that is something that is learned or unlearned. The definition implies all the points listed here...a healthy self concept, self knowledge, risk-taking and dependence-independence.

When a youngster like Jay feels free to talk about a banana as beautiful and can defend that definition, something special has happened. Jay has a good self concept and that is something that is cultivated and nurtured. Self knowledge, is very important to that concept. We put a great deal of emphasis upon interaction between the students in shared activities, both in the arts and the sciences in order to encourage self knowledge .

Again, risk-taking, dependence and independence (Figure 3)...there is a time when the student is dependent upon a group or dependent upon a mentor for information, not for what is perceived, not for ideas, not for responses to music, and not for generating concepts.

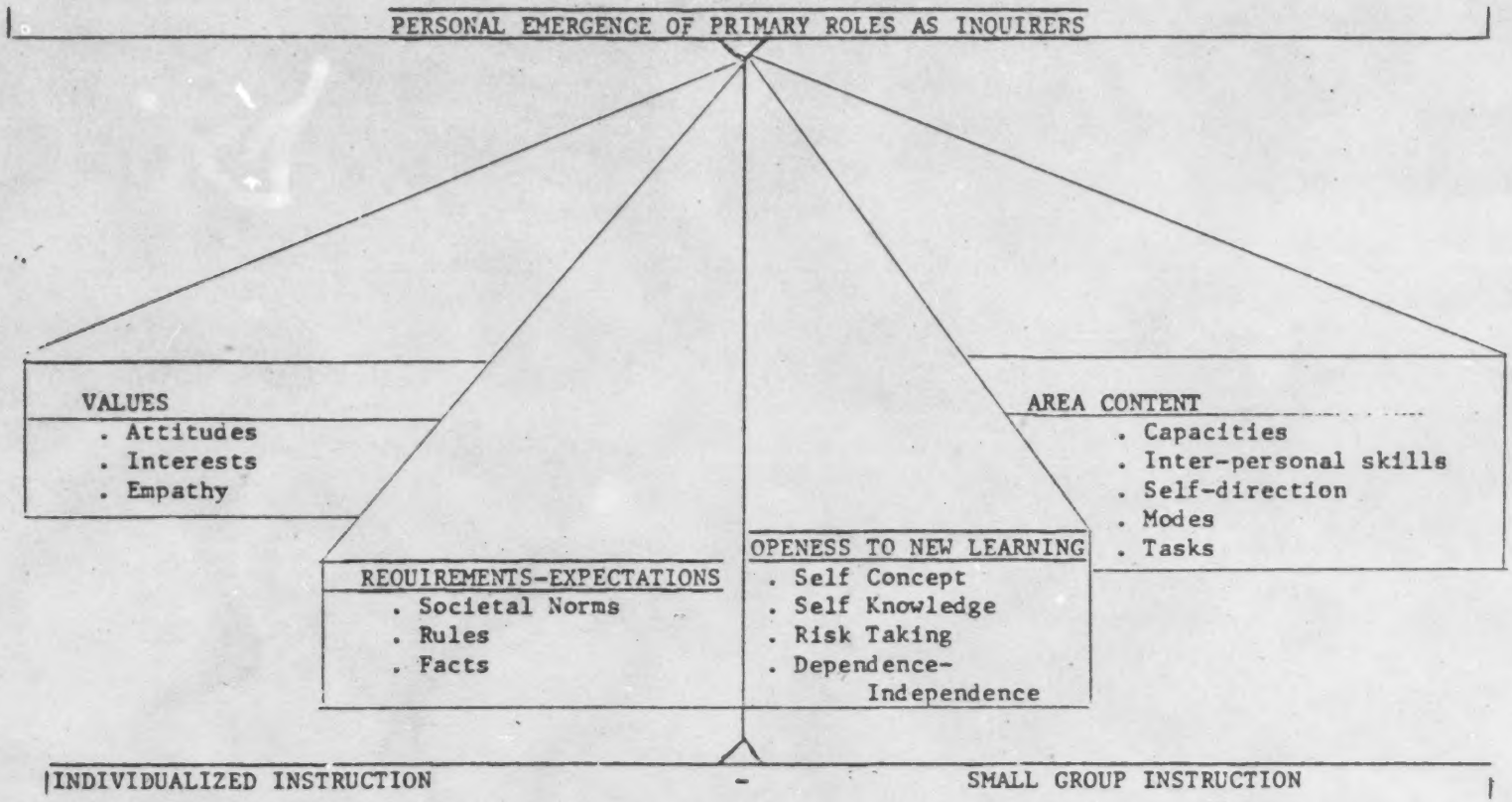
The area content (Figure 3) of the courses responds to the student's capacity, in other words the curriculum isn't written before the kids come into the group. The students are the resources, the students set the requirements and the expectations. Let me give you an example of how important that is. In another elementary humanities class we compared comtemporary values and those of the Golden Age of Greece. Each student decided to explore the values developed by the group. For example, Alex, age 9, wrote a paper on the three ways in which the earth evolved proposed by the early Greeks and he related these to some of today's theories. Another youngster decided to present a drama of good and evil and used Plato's cave as a frame of reference. She wrote the play for members of the group.

Figure 3

RECIPROCAL LEARNING AS A DIRECTION FOR HUMANE EDUCATION

Designed for Gifted/Talented Students - Grades K - 12

SCHEMA of CURRICULUM as PROCESS



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Schenectady, New York

Again, this gives you an idea of the kinds of capacities that we are talking about. Pre-conceived notions about what those youngsters were capable of doing, would have set limitations. The best I could do was to facilitate an extension of those capacities and that was my role.

Area content (Figure 3) is dependent upon some of the interpersonal skills you will be exploring this week.

The schemata refers to the tasks that are involved. Some of the tasks are group tasks, some of them are individual tasks.

Some of the factors that are important in the management of the kinds of programs that we have been talking about involve flexible scheduling, independent mobility in learning, decision making and planning by pupils, planning curriculum based upon pupil interest, the use of community personnel and specialists, research seminars and probably one of the most important things, flexibility in the time blocks.

During the Institute you are going to hear about grouping youngsters, and for our purposes, let's keep in mind that we group kids through the provisions which facilitate the students access to learning opportunities such as clustering youngsters within regular classes or a pull-out program for short periods of the time. Again, a reminder, grouping is based upon the youngster's individual capacity and their interest in a specific endeavor.

You hear a lot about acceleration in gifted programming. Acceleration does not mean the same content, only faster. Rather acceleration is implementing activities which promote learning beyond regularly prescribed curriculum. In the booklet, Teacher Theory and Practice...Gifted (1980), there is a description of advanced placement chemistry that is specifically geared to gifted students written by one of the teachers in Schenectady. You may wish to read his perceptions about acceleration.

There are basically two types of prototypes involved. There are extra-classroom prototypes and intra-classroom prototypes. Having learning centers within a classroom is a marvelous idea, but having learning centers outside a classroom can even be more effective in terms of the resources that a particular school may have. I am talking about a learning center within the building, generally that's the library or a resource room. But in some of the schools the learning center may be a classroom and the classroom may be a hetergeneous classroom in which the teacher has ample resources in a particular area and serve as the school's expert in that area. Workshops and seminars at all grade levels and can be conducted by community based personnel, but more often they are conducted by those teachers in the school district who have an extraordinary ability in a particular area. Extended day programs usually are an extension of a program that is already being implemented in the school. The itinerant resource teacher is not cost/effective. It is easier to pull the students from class for special kinds of activities and have them transported to particular resource areas. The resource areas are established in the community as well as the school buildings themselves.

The special counseling increases as the student progresses. There is a need for students to have a mentor and the older the youngster is the more important this seems to be. If the student is involved in some specific kind of independent study which would require someone from the community who is an authority to whom that youngster may relate. That's why we have an internship program for both gifted students as well as those students who are involved in vocational programming.

Off compus enrollment is also a part of our secondary, as well as middle school program. We have youngsters who are both in the middle school and

high school who go to nearby campuses for special areas of studies, such as chemistry, or in some of the cases, in the arts. We also have people who are in the community who are professional teachers of the dance to whom the student may be regularly assigned, in lieu of physical education. Or in the case of the arts, the student may be going to the Schenectady Museum on a regular basis for a special art program.

We also have intra-classroom prototypes and these may involve special day classes, enrichment cluster groupings within the classroom. In other words, based not upon the youngsters ability, but on the youngsters interest. We have high school students who have excelled in particular areas of study, who choose an an option for independent study, to tutor younger pupils, both those students who are handicapped and the youngsters who are gifted.

We also have upgraded classrooms and supplemental activities that occur within the classroom itself and I am sure many of you are already practicing that, independent study. Independent study is not sending the child to the library to work all alone, but is a contract that is established between a teacher or mentor and the student. It involves both the arts and the sciences and requires a great deal of planning and it does require a suitable mentor.

We talked about focus before, which is a very critical part of the independent study. The requirements and expectations of that independent study are those set by the youngster. But quite often what that youngster expects, particularly in first and second grade, is out of proportion to what that youngster's actual focus is and it is the teacher who facilitates that focus and enables the youngster to make a realistic appraisal of what is involved in independent study.

Part of the evaluation is the process output of that youngster. What level of operation is that youngster involved in? Is that youngster indeed demonstrating an ability for analysis? Is that youngster operating at a synthesis level? Is that youngster really making a value judgment about the literature or about the art or about the English composition or about a scientific theory? There is a time stipulation that is critical in independent study and the time stipulation is one that is agreed upon by both mentor and the student. The organizational pattern is one that is developed between the mentor and the teacher.

I just want to end with one note and that is, it is very important that we think and plan in terms of appropriately challenging youngsters and not pressuring them and there is a very strong distinction between the two. When you are appropriately challenged, you move ahead and you become very excited. When a youngster feels pressured, the youngster ceases to be productive. To get back to our original definition of who it is that we are talking about, and that is these youngsters are producers of knowledge as well as consumers of knowledge.

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# COMMUNICATION CHANNELS IN THE CLASSROOM

Gladys Knott

Communication is a global term defined to include comprehension, expression and functional use of verbal and non-verbal symbolic behavior (Knapp, 1978; DeStefano, 1978; Bloom and Lahey, 1978; Muma, 1978; MeLean and Snyder-McLean, 1978; Wood, 1976, 1977). The verbal channel has been described traditionally to include listening, speaking, reading and writing. In the same vein, these components of the verbal symbol system have been taught in elementary schools as separate language arts skills. While this frame of reference purports to ensure that each skill is taught adequately, communicative behavior is <u>not</u> segmented. The components are interdependent and interrelated. In each component of the verbal system, language is patterned. One objective therefore, of the language or communication arts curriculum is to foster the child's understanding of patterns and functions of linguistic behavior across all channels of verbal communication.

Inseparable from the verbal channel of communication is non-verbal symbolic behavior or non-verbal communication (Duncan, 1969; Knapp, 1978; Harper, Wiens and Matarazzo, 1978; Knott, 1979). The term is defined to include non-language elements of communication. Major modalities include proxemics, or perception and use of space; kinesics, or body movements, facial expressions and gestures; para-language, or use of the voice-for example, prosodic features which accompany verbal behavior. Other modalities include tactilism, or use of touch and temperature, and use of artifacts. These modalities as well as others have received less attention from researchers. The importance of considering non-verbal communication is magnified when one recognizes that in any

communicative act between two or more people, at least sixty-five percent (65%) os the message is non-verbal (Birdwhistell, 1952). According to some researchers, this estimate is even higher.

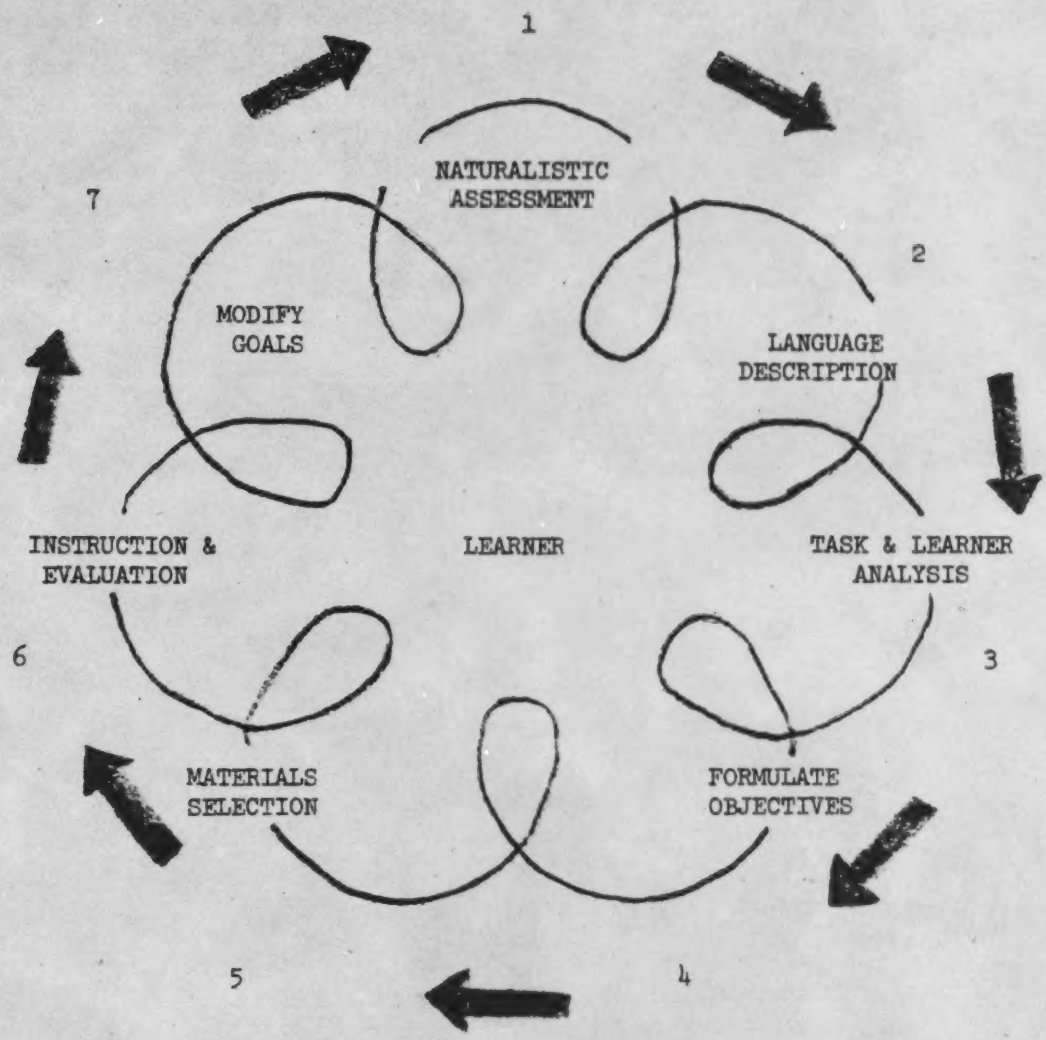
Verbal and non-verbal communication have been incorporated in various definitions of communicative competence. Since schools play a significant role in developing communication ability, a definition is appropriate. Hymes (1974) defines the term from a socio-linquistic perspective:

> ...Linquistic theory treats of competence in terms of the child's acquisition of the ability to produce, understand, and discriminate any and all of the grammatical sentences of a language. A child from whom any and all of the grammatical sentences of a language might come with equal likelihood would be of course a social monster. Within the social matrix in which it acquires a system of grammar a child acquires also a system of its use, regarding persons, places, purposes, other modes of communications, etc.-all the components of communicative events, together with attitude and beliefs regarding them. There also develop patterns of the sequential use of language in conversation, address, standard routines, and the like. In such acquisition resides the child's socio-linquistic competence (or, more broadly, communicative competence), its ability to participate in its society as not only a speaking, but also a communicating member...(p. 75).

DeStefano (1978) defines the terms from an education frame, more specifically from a language arts perspective. The author includes the verbal symbol system, that is, oral and written modes of communication. In addition, DeStefano advocates that the development of social, emotional and cognitive competence is also a responsibility of the teacher of language or communication arts. Although the challenge is great, one of the primary roles and responsibilities of the teacher is to foster and assist each child in developing communicative competence.

To accomplish the goal of developing each child's communicative competence, an assessment-intervention model has been proposed for classroom use. It incorporates seven on-going steps, as shown in Figure 1. As illustrated, the focus of concern is the learner. Through consideration of principles and various learning strategies of normal and exceptional learner, a problem-solving paradigm characterizes instruction. The interested reader is referred to Knott (1980) for full explication of the model and suggestions for implementation.

Basically, the concern is for what the child knows and needs to learn in order to communicate effectively. A second concern with regard to exceptional children is how they learn. Through naturalistic and/or simulated systematic observations, the aforementioned are determined. A language description follows. It is comprised of the student's accomplishments with regard to the major components of communicative behavior, including reading and written language. Normal development language models provide a source for describing oral language behavior. Instruments such as Goodman and Burke's (1972) Reading Miscue Inventory and Myklebust's (1973) Picture Story Language Test assist in describing reading behavior and written language, respectively. Task and learner analyses further assist in establishing congruence or a match among objectives, methods and materials in learning activities. Evaluation offers feedback in terms of progress and the need to modify learner goals. The cycle is continual, focusing on components of communicative competence in an integrated manner.




Fiqure 1- COMMUNICATION ASSESSMENT-INTERVENTION CYCLE

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# THE USES OF CREATIVE DRAMATICS IN THE MAINSTREAM

Jim Bob Stephenson and Lucy Chase Stephenson

## The Mimetic Impulse in Children

When I was a little boy I used to pretend to be a lot of different people. I had several characters who reoccurred often; and my choice of "who I would be that day" was simply a matter of putting on the appropriate hat. My mother had given me a sailor hat, and when I put that hat on I was "The Gob". As that character I swaggered from side to side as I walked and talked out of the side of my mouth (why, I do not know) and laced my conversation with as many nautical terms as I knew. The floor was always "the deck" and I confided to my mother information about the tides and the "dreadful nor'easters". I recall most vividly one of my favorite characters: Mrs. Kyte. All I needed to assume that favorite role was a handkerchief around my head and a battered doll in my arms. I would sit in the kitchen in my little rocker and discuss with Mrs. Stephenson the various serious illnesses of our children. And woe to anyone who did not address me properly.

My tolerant mother, during my first year in grade school, at my request, made a wig for me of bright yellow hemp rope which she painstakingly unravelled and sewed to a skull cap made from the thigh end of one of her cast-off stockings. I wore a dress and went off to school as "Mary". It never occurred to me that there was anything the least bit strange about such behavior. My life was a constant drama with the protean script furnished from my own brain. I suppose many children do this--although perhaps not quite to the extent that I continually indulged in my fantasies. Surely in dreams (waking and sleeping) the creative imagination has free rein.

My son, Robert, upon being given a toy lawn mower, spent the next few

days being our neighbor, Mr. Ferder, whose main claim to local fame was in the endless hours he spent pruning his perfect lawn. Dreams, pretend games--all such activities serve a real maturation function in the development of the child: the games go beyond what has been lived; they add, out of the imagination, how things might be. The experiences of observing other children, television and one's own family all serve as leaven for the imaginative bread--and in that very process of synthesis and imagination new relationships of ideas and conduct emerge. The pretend game becomes an unconscious learning process. And sometimes the ordinary rules of life can even be suspended: when the child "falls out of the ship" (chair) in "the ocean" (living room) he decides, "Well, I've learned how to breathe under water, so here I go into 'this cave' (the gate-legged table) to look for treasure".

The Mimetic Impulse in Adults

There is no clean moment when one is no longer a child and 'lo' is an adult. But rather the change is so gradual that it steals upon us unawares and we are unconscious of the fact that we no longer think or act as a child, as St. Paul observed. Now, what happens to us when we mature and the stern realities of the world no longer lend themselves to such imaginative embellishments as we formerly enjoyed? There are only a few ways that the child's free imagination still works in adults. Of course we still dream (day and night). Everybody talks to himself--if not always out loud. How many times have you pulled up beside a car and seen the sole occupant next to you carrying on an animated conversation? Come on now, admit it: you do it too. It is my experience that the only adults who are not embarrassed about being caught in the act of talking to themselves are actors. They always have a ready reply: "I'm rehearsing lines". But is not that exactly what we all do? We rehearse speeches in anticipation of the events we believe (or imagine)

might happen in the future--whether they really do or not. Our fantasy prompts us to a mimetic impulse to have confrontations with our bosses, children, mothers-in law. All are sheer fantasy, in which our conversation always results in victory. The adversary is left speechless at our logic, persuasiveness and charm.

Another of the few ways in which the adult indulges in a quasi-acting job of (social) fantasy is when he is telling a story to his friends and "imitates" someone. I have a friend who is in a position where many of her superiors do not know as much about her specialty as she does--and she is in a constant state of self-defense, as she tries to justify what she is doing. To hear her tell it, everyone of her superiors has a high nasal voice. Whenever she quotes anything said by them, that voice comes through: it is her way of ridiculing them and minimizing their authority and knowledge (reductio ad absurdam) by making them so silly that what they have to say is of no value--and thus their criticism is also valueless.

Except for the party game of charades I can think of few other instances when the mimitic creative spirit is used by the adult in a fantasy situation which he shares with others. Can you?

The Role of Talent

Talent is the ability to do naturally--without formal training--that which is artistically desirable. Now, if we concede that imitation is a high form of flattery, but a low form of art--but at the same time is a low-level kind of acting--then that is one aspect of the developed art that we do retain, even as adults. As we imitate those about whom we tell stories, we are relying on sheer talent. Few of us are trained as actors, and have little or no knowledge of the rigors to which the serious actor submits; but all of us have some "talent" as we imitate those about whom we tell our stories. To the degree that we indulge in accurate personification of those

being quoted (and ridiculed) that is a measure of our talent. What the actor does, in his training period, is to have his natural talent, which we all share, channelled to include "people" that he has not only seen but "people" who are completely imaginary.

Talent and imagination, therefore are closely allied. Of course we all indulge in imitation of others--but why not go one step further and recapture some of the first fine careless rapture of our childhood and create (and "imitate") characters which are not based upon known reallife models? Is it possible--or desirable--to recover any of the childlike openness to fantasy? Why not?

The Synthesis in Creative Dramatics: Therapy and Empathy

This is the whole purpose of Creative Dramatics: to release that creative impulse which has been suppressed by the maturation process. We all know the therapeutic use of "role playing" as a counseling technique. Remarkable break-throughs of real-life conflicts have been effected when one person puts himself in the role of another and gradually sees the world through tha ndividual's eyes. The result is understanding, compassion, reconciliation, and forgiveness. Creative Dramatics has unlocked the door of communication in a way that no logical or cerebral formula could do. Empathy--the emotional key--has been the "Sesame" to the erstwhile sealed --off room. Putting one's self, imaginatively, in the position of the "other" person, he sees the situation through his eye--in a new light which illuminates "his" point of view and also one's own in relation to "his". The practical result is a widening of the horizon to include a point of view other than one's own.

Creative Dramatics, however, need not have such a by-product purpose--however admirable. Creative Dramatics can exist by itself and be justified solely upon its immediate result: the joy of creating.

The Basis of Creative Dramatics (Acting): Focus

When an actor plays a role there are many words which might characterize the acting process; concentration, energy, characterization, connection, justification, projection, etc. There is one word, however, which is at the very basis of his craft, and just as is the rest of his artistic process, it is based upon real life. Have you ever noticed that when a child is playing, and is deep in his imaginary game, that the rest of the world is largely shut out of his consciousness? If you speak to him, he may not hear you. You may actually have to shout to break through into the little imaginary world which he has created and in which he is "living". The trained actor does the same kind of thing--with an important modification. He never forgets the real world of the audience (the woman who is coughing in the balcony or the man in the third row who is crumpling his program) but rather modifies his performance to compensate for the potential interruption of the illusion. The reason he so adjusts to the external influences of the real world is clear: his purpose is communication of the play to the audience, and nothing must be allowed to interrupt that. But the child in his game is not trying to communicate to you or to anyone else. He is simply pretending for his own pleasure.

The actor and the child do share one aspect of pretending, however. That aspect is focus. Each is focusing on the circumstances of the illusion of the world being created: the things in it, the people in it, what they are saying (with the child, often a half-muttered conversation), the ideas, the emotions.

The exercises which are at the basis of Creative Dramatics are designed to help the individual to use his imagination to experience that same kind of focus that he used to experience as a child and that the actor still practices in his craft. These exercises have evolved over a long period of time (and winnowing) so they stimulate that latent and half-forgotten creative imagination. They are designed to move from the simplest kind of focus--upon imagi-

nary as well as real things--to the most complex kind of focus: emotional exchange through dialogue and total-body language with other performers sharing the same illusion of reality.

Psycho--Cybernetics and Transactional Analysis

Before the exercises can begin, one further important psychological framework for performance must be established and agreed upon. An individual can be programmed to failure or to success. We tend very strongly to take as valid the judgments of others about ourselves: the child who is told he is stupid comes to believe it. How clever we are when in the company of one who thinks us clever, and what a dolt we become when we feel inferior to another and sense that that person holds a low opinion of us.

Using this natural psychological truth about human relationships Creative Dramatics offers an almost unique opportunity. In Creative Dramatics there is no competition--there is no failure in what one does: the action is not judged on a behavioristic scale of superior to failing against the performances of others. What he does Is, and is accepted for what it is. Every performance, being based upon talent and not training, is a "success" if it releases the imaginative creative process. In such a relaxed atmosphere of tacit approval, sympathy, understanding and affection, self-consciousness disappears and the performer rather focuses on the fun of creation. He always feels "O.K.".

In such an atmosphere the creative spirit thrives. How different from the repressed unpleasant atmosphere created by a teacher who yells, finds fault, is not satisfied, ridicules: such a monster stifles the creative spirit to the point of disappearance. It is only in an atmosphere of serenity, harmony, approval and affection that the creative spirit can thrive.

Exercises to Channel Creativity

1- demonstration of focus and lack of focus

2- imaginary objects and real objects

A. passing objects in a circle

B. throwing balls

C. the human machine

D. simple bodily actions

E. objects as suggestive of other things

F. objects described

3- focus upon the body

A. simple action; repeated with variation

B. solo hand action

C. what do I do for a living?

D. bowling, etc.

4- the spoken word

A. solo pantomime ending in a word

B. duet pantomime with phrase at end

C. solo scene with spoken phrase at end

5- the role of emotions

A. description (and action) of an emotional response

B. the role of observation

C. transition scenes

6- focus on others

A. role-playing from real life

B. role-playing from imagination

7- a scene from history

A. Ferdinand and Isabella & Columbus

n. (from the participants)

8- the role of conflict in drama

A. opposing wills

B. internal conflict (self-interest, altruism)

n. (from the participants)

9- drama in other disciplines

A. language arts (English & foreign)

B. geography

C. arithmetic

10- the final application: using volunteers for various roles make up a drama to make vivid to the participants and to the others watching a concept which becomes an integration of Creative Dramatics into the mainstream of the discipline being considered.

A. examples from the participants

## STEPS AND PROCEDURES FOR USING CREATIVE DRAMATICS

## TECHNIQUES IN INSTRUCTION

I. Selection of the material to be dramatized

   A. Limitations: number required to perform the scene; complexity of the plot to be communicated; physical setting of performance.

   B. Relative value to the entire study unit of which this is a part; amount of time to be devoted to this particular part.

II. Casting Techniques

   A. Initial casting would be by invitation in order to establish the entire pattern of performance later.

   B. Volunteers used in the second phase of casting: those who want to play parts should be encouraged to do so.

   C. Formal try-outs; selection of cast to be made by the teacher, making sure that all are ultimately given a chance, and that credit is given for their effort. (Not really recommended as this procedure introduces the element of competition.)

III. Research

   A. Communication of the essentials of the material to be dramatized to the cast.

   B. Elaboration of the basic essentials with interpretative creations in the form of character, conflict and sub-plot material.

IV. Rehearsals

   A. Use student assistant to note suggestions by teacher.

   B. Experimentation; evaluation, revision, deletion, addition, etc.

V. Added Attractions

   A. Costumes (hats, scarfs, boots, etc.)

   B. Properties (swords, guns, dolls, etc.)

   C. Make-up (presentational vs. representational)

VI. Performance

   A. Preparation of class for.

   B. Preparation of cast for.

VII. Follow up on material presented (<u>not</u> the performance)

# CREATIVE DANCE AND MOVEMENT FOR EXCEPTIONAL CHILDREN

Barbara L. Wright

Creative dance and movement is the focus of this paper. Specific attention is given to each of the following aspects of dance:

1. the nature of the art: dance and movement.
2. the role of creative dance and movement in education.
3. the foundation for the organization and implementation of a curriculum in creative dance and movement.
4. the assessment of creative dance and movement.

These topics are discussed separately in an effort to bring educators to a fuller understanding of and appreciation for the art of dance and its role in the education of children.

## The Nature of Creative Dance and Movement

For centuries dance has been a part of every society's culture. People have danced for pleasure and for purpose as dance became a vehicle to test man's strength, to promote unity, to socialize, to communicate joy, to worship, and to heal. Much of this dance has been unrecorded, yet has survived and continues to exist and to represent various cultures. Dance is an intensification of human experience and a language for communication, yet most educators, view dance as the learning of specific dances. The true meaning of the art of dance has been clouded by the use of conflicting terminology. For purposes of clarification and consistency, the following definition will be used in this paper. Dance refers to the entire body of the art. Dance is an expressive quality, a succession of movements which has a beginning, a middle, and an ending. Each dance is therefore a unique

composition or interpretation, rhythmical in nature although not necessarily performed to music. By contrast, dancing, is the learning of recorded dances and movements in a dance-like form. In other words, dancing is not necessarily an art form in and of itself.

Man's body is the unique instrument for living his life. From birth, movement is one of the first means available for expression, communication, and learning about the world that surrounds the child. The infant wiggles, reaches, grasps, and crawls and soon begins to gain understanding related to the size, shape, and texture of things around him. Parents observe facial expressions and body contortions as the infant communicates feelings and emotions. Thus, even as early as infancy, we have movement being performed and interpreted through observation. Man's body is the center of his experience and the art of dance can heighten one's awareness of body parts, relationships, shapes, energy, and rhythm so that different qualities of movement can be experienced and controlled. Dance, uses the human body as a means for creative expression. Through dance, one can reveal inner thoughts and emotions. Through the observation of dance, others can feel the inner thoughts and emotions expressed by the performer. Thus, through such expression, inherent worth and aesthetic beauty are perceived. The ultimate worth of dance as an art form is found in aesthetic appreciation whether one is the dancer or the observer.

Perhaps the art of dance is simplified in a quote by Joel (1972):

> To a child the arts are not play, they are meaningful work. There are ways of saying how he feels and who he is. And if the curiosity and eagerness the arts stir in him are turned off...by boredom, lack of involvement, or insensitive adults...the fragile structure of ego built upon confidence in his capacity to make judgments, to risk failure, to try and try again until he is satisfied...will shrink, hide, and sometimes collapse. It needs the form of gentle guidance and respect. (p. 14)

Creativity is used to refer to one's behavior when he invents, rearranges, and/or integrates a new or borrowed factor to an already established inspiration or organization. Children involved in creative dance are truly experiencing and expressing the art of dance.

The Role of Creative Dance and Movement in Education

Biologically, children need to move. Activity is a large part of children's lives and aids them in thinking and learning. The inherent need for movement and total body involvement is one biological aspect dance can satisfy in an educational setting. Children in a dance program learn to handle their body's weight and energy. As they learn to control the body their identity, self-concept, and self-esteem are reinforced through the joy and satisfaction found in exploration and creative expression. Not only is dance good because it involves the total body but it also provides a natural and desirable outlet for one's emotions. When children explore dance as an art form they can free the body of inhibitions often causing awkwardness. Movement and creative dance provide children with opportunities for involvement and expression with a familiar instrument, the body. Children less skilled in classroom academia often receive the most joy and satisfaction in movement.

The innate worth of dance in education is most obvious in the areas of socialization and the study of other cultures. Children, through dance, can learn to cooperate and share responsibilities as they learn about other cultures as well as their own. Dance can help sharpen the child's perceptions related to ethnic characteristics and provide opportunities for him to experience these cultures vicariously.

More importantly, creative dance and movement deal with the development of aesthetic sensitivity and creative expression. It is here that I see the potential role of creative dance and movement in education. The aesthetic dimension is something one does not acquire without exposure to and experience in the arts. Teachers can instill in children the desire to search for meaning in the arts but too often they are burdened with knowledge that must be presented for the children to memorize. It becomes obvious that many educators have missed the importance of creative dance and movement when they design curricula around the knowledge of content and the perfection of skills. The lock step curricula that specify dances to be taught to and mastered by children at various grade levels are an indication that dance is a unit of instruction taught in isolation and overlooking the aesthetic and creative elements. Dance cannot be solely concrete and cognitive if it is to find a place in education. In addition, the isolation of dance from other art forms takes away its true value as an art. The inspirations for great creations in dance have often been based on other art creations. Without clear understanding of these relationships the depth of one's experience as either performer or observer are minimized.

The Organization and Implementation of a Curriculum in Creative Dance and Movement

The dance curriculum must relate to the developmental needs, interests, and capabilities of children. Imagination provides meaning and purpose to dance for children. Therefore, stylized forms of dance, folk, square, ballet, and modern, are unnecessary for children unless they are natural and informal in their movements rather than complex and precise. For children to become their own dancers they must be free, and able to be themselves. According to Figley,

Mitchell, and Wright (1977):

> If dance is to be truly expressive movement, then the dancers (children and/or students) must learn to move to express themselves before they attempt to move in predetermined ways to convey the ideas and feelings of others through structured dances. Thus, the individual's own interpretation, creative movement, is the foundation upon which the expressive movement of dance is built. (p. 99)

The foundation for dance is using the body as an expressive instrument which can provide joy, satisfaction, communication, self-awareness, and self-fulfillment. The nurturing of creativity is important to dance and is enhanced through the use of exploration, improvisation and imagination rather than prescribed activities.

Implementation is one important aspect related to the degree of success in achieving the aims, goals and objectives of a curriculum. Teachers must be able to stimulate children, specify problems to be solved, reinforce and praise acceptable responses, as well as set an appropriate environment for learning and experiencing creative dance. It is most helpful if the teacher enjoys and appreciates dance, possesses rhythmic skill and creative imagination but more important is the teacher's knowledge of the foundation upon which creative dance experiences are built.

The foundation for creative dance and movement is experimentation with how the body can move, where the body can move, and relationships the body can have with apparatus and other people (see Appendix A). Children need to learn to manipulate the body to communicate and build simple forms for the purpose of expression. The study of the elements of movement (force, flow, time, and space), the laws of motion, and principles of movement will result in creativity and efficiency in the

manipulation of movement variables such as pathways, speed, levels, directions, relationships of people to each other, and degrees of strength.

Once children are capable of controlling the body and can demonstrate the ability to vary movement, they need to learn to respond to the time structure of accompaniment. At this time the first stages of skill mastery are introduced and children learn to refine locomotor skills. The teacher's role is to develop lessons around these aspects of movement rather than to require children to imitate such things as birds, airplanes, and snowflakes. In this manner the teacher continues to foster creativity and expression rather than stifle it. As the children develop more proficiency in movement they will begin to combine movements and locomotor skills, thus expanding their repertoire of expressive movement.

Likewise, as children achieve efficiency in the performance of locomotor skills they should be challanged to combine these skills into specialized dance steps. Response to even and uneven rhythmic patterns and phrasing should also be refined during this stage.

Throughout the creative dance experience the teacher can approach dance from ideas, songs, words, music, and objects. While movement is the central focus of dance, children can create their own accompaniment with the use of instruments. Children may also experience dance as an integrated art form by being involved in the making of props and costumes. Whenever a teacher introduces additional material or experiences to integrate the arts, they should select, experiences appropriate for the age of the children and that are educational in nature.

Assessment of Creative Dance

The long range and specific objectives of the curriculum in creative dance frequently identify behaviors that are both measurable and unmeasurable. Measurable objectives help the teacher determine exactly what to teach and what outcomes to anticipate in the performance of children. However, goals such as composing, reflecting, and appreciating are not as tangible in terms of measurement. Observation by the teacher is a major component in the evaluation of creative dance as the assessment of the quality of the instructional program.

The following list of items reflects areas related to creative dance which might be considered in the evaluation of children's development and learning in the realm of creative dance. This list is intended only as a guide and is in no way indicative of all the possible assessments one could incorporate.

1. Can the child skip?
2. Does the child move at all three levels?
3. Is the child aware of both positive and negative space?
4. Does the child move in a personal and expressive way?
5. Can the child initiate a wide variety of responses?
6. Can the child translate known concepts from other media into movement?
7. Does the child persist until reasonable success is achieved?
8. Can the child compose a simple dance?
9. Does the child demonstrate increasing ability to use the elements of force?

10. Does the child demonstrate increasing ability to respond making fuller use of the entire body?

11. Can the child observe and appreciate the movements created by others?

12. Can the child move in time to musical accompaniment?

A sample rating scale for children's performance in dance is enclosed in Appendix B.

Movement Chart I, (Gilliom, 1970, p. 6):

**My body . . . . . moves . . . . . in space . . . . . in time and with force . . . . . and with flow . . .**

**Body parts**

1 Head
2 Neck
3 Etc., to 25.

**Body surfaces**

26 Front
27 Back
28 Sides

**Body shapes**

29 Curved
30 Straight and narrow
31 Straight and wide
32 Twisted

**Body relationships: body part to body part**

33 Near to each other (curled)
34 Far from each other (stretched)
35 Rotation of one part

**Relationship of body parts to objects: on, off, over, around, across, under, near to, far from**

36 Walls, floor
37 Boxes, benches, beams

**Manipulating**

38 Balls—bouncing, catching, tossing, pushing
39 Ropes, hoops, etc.

**Relationship of one person to another or others**

40 Near to
41 Far from
42 Meeting
43 Parting
44 Facing
45 Side by side
46 Shadowing
47 Mirroring

**By transfer of weight**

50 Steplike actions
51 Rocking
52 Rolling
53 Sliding
54 Flight

**By balancing (active stillness)**

55 Balancing weight on different body parts
56 Balancing on different numbers of parts (4, 3, 2, 1)

**Division of space**

57 Self space
58 General space

**Dimensions of space**

59 Directions
60 Forward
61 Backward
62 To one side
63 To the other side
64 Up
65 Down
66 Levels
67 High
68 Medium
69 Low
70 Ranges
71 Large
72 Medium
73 Small
74 Planes
75 Pathways (floor or air)
76 Straight
77 Curved
78 Zigzag

**Time**

79 Speed
80 Slow
81 Medium
82 Fast
83 Accelerating
84 Decelerating

85 Rhythm
86 Pulse beats
87 Phrases

**Degrees of force**

88 Strong
89 Medium
90 Weak

**Qualities of force**

91 Sudden, explosive
92 Sustained, smooth

**Creating force**

93 Quick starts
94 Sustained, powerful movements
95 Held balances

**Absorbing force**

96 Sudden stops on-balance
97 Gradual absorption ("give")

**Dimensions of flow**

98 Free flow
99 Bound flow

100 Movement sequences.

Smooth series of movements.

Beginning and ending.

Preparation, action, and recovery smoothly linked.

Transitions.

Appendix B

RATING OF CHILD'S PERFORMANCE IN DANCE*

Name _____ Date _____ Teacher _____

| Factors | Excellent | Better than average for age level | Typical of age level | Slighly below that expected for age level | Atypical of age level |
|---|---|---|---|---|---|
| 1. Emotional involvement | | | | | |
| Necessary impetus for creative work | | | | | |
| Initiates ideas for exploration | | | | | |
| Involvement reaches an intensity | | | | | |
| 2. Focus on a problem | | | | | |
| Beginning to structure an idea | | | | | |
| Elaborating, refining | | | | | |
| Making form out of the formless | | | | | |
| 3. Development of an idea into an objective form | | | | | |
| Leads to a creative product | | | | | |
| Expression shaped by selected use of movement elements | | | | | |
| Creating something meaningful for the child to externalize | | | | | |
| 4. Fulfillment as a result of the release of the imagination | | | | | |
| Fulfillment of child's idiomatic ways of showing emotional involvement through facial expressions and gestures | | | | | |
| Tangible evidence of child's imaginative powers | | | | | |

Comments:

*Logsdon, et.al., 1977, p. 309.

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# VISUAL ARTS FOR EXCEPTIONAL CHILDREN IN THE MAINSTREAM

Eunice R. Michaels

As we seen to rush head long through our space-age, technologically oriented lives, we become aware, somehow, of the multiple images, and the many snesations that buffet us with choices in thinking, feeling and experiencing. The speed of our life-styles today is often such that we don't "stop to smell the roses". We take no time to ponder, to investigate, to therefore discover our world and its beauty. A dichotomy builds: On the one hand we often find we lead lives bristling with activity, on the other, our society has created for many of us increased leisure time. In the process we have probably lost a few of our human rights and dignities, in that each individual has few opportunities to improvise, or to create. Individual innovation thus has frequently been replaced by a type of mass-mediocrity. Often we live with a variety of pressures to conform to this or that, with the pervasive "media-massage", to which Marshall McLuhan (1965) refers and with other similar contemporary influences which all too often keep us from pursuing the very vital capabilities we need to perceive, to explore, to imagine and to invent.

It is our hope that in these sessions we shall together rediscover ways to help stimulate in children those experiences which are basic and so important to the unfolding of their creative expression. In addition we hope that you, too, will begin to experience anew the wonder and beauty of our world (aesthetic sensitivity) so that this vision will become infections in your classrooms, and so that in turn the children will discover their own aesthetic visual-artistic imagery as well as a heightened sensitivity and expanded awareness. This will certainly occur as they are encouraged toward wonder and discovery through art experiences. What kind of sensitivity? What sort of awareness? I would include sen-

sitivity and awareness through all of the senses, not only that of seeing, but of hearing, of touching, of tasting and of smelling things in our world. We must include such experiences and activities that will lead toward exploring, to experimenting, to investigating, as well as imagining, reasoning, selecting and thus, hopefully, to inventing. In this way we will lead toward creative growth.

The underlying premise is that "early stimulation of the child's sensory mechanisms is essential to free his creative power" (Linderman and Herberholz, 1974). The words of Viktor Lowenfeld, the renowed art educator express it well: "We cannot start early enough in life. There are no limitations. Expose the baby to the lulling noise of a brook; make him conscious of it by saying 'listen'. Let him listen to the singing of a bird, the hushing of the wind through the trees. Make him aware of the brittle sounds of the fall foliage under your feet. Let him hold and touch whatever you are able to take in. One of my most precious memories is the moment in my childhood when I walked with my mother through the fields and saw the miracles of nature she made me see. Whatever you can do to encourage your child in his sensitive use of his eyes, ears, fingers and entire body will increase his reservoir of experience and thus help him in his art". (Lowenfeld, 1960, p. 26)

In our hands as teachers (along with parents) rest both the means and responsibility to help every child understand more fully the natural and the man-made world. (We sometimes refer to this as "extending his frame of reference"). With such increased understanding surely his vision will soar with wonder, his imagination will be enlivened and his awareness of the joys of living will be stimulated. Thus we hope he will capture the full flavor of life.

In order to do this we, too, must enrich our own awareness and sensitivity to art, even if it seems a bit alien to the ways in which we presently think and behave. As we participate along with children in sensitizing activities we, likewise, will notice the awakening of our own sensitivities as we sharpen our individual perceptions.

"Creative?", we often hear people say, "Why, I can't even draw a straight line with a ruler!" Yet these same people are probably filled with creative power they don't even realize they have. Perhaps, then, the first thing we need to do is to understand a <u>little</u> about the nature of creativity. Remember, it is entirely possible to be a creative person without being a professional artist; that is, all creative people do not deal in "special-talent" products. Your type of creativity involves your ideas, feelings and experiences. It is often linked with problem solving; so we should think of creativeness as a special way of learning, thinking and perceiving.

Some of the experts in the sciences and the visual arts have described creativity in these ways:

> Creativity is the ability to invent new symbols, to improvise on established symbols, to rearrange established organizations into new organizations and to integrate new or borrowed ideas into previously organized systems or situations. (McFee, 1961, p. 142)

> Creative learners learn by questioning, inquiring, searching, manipulating, experimenting, even playing around, but always trying to find the truth. (Torrance cited in Linderman and Herberholz, 1974, p. 2)

> Creative thinkers are flexible thinkers, they readily desert old ways of thinking and strike out in new directions. (Guilford, 1959, p. 147)

> Creativity is an instinct which all people possess, an instinct with which we are born. It is the instinct which we primarily use to solve and express life's problems. Creativity, the ability to explore and investigate, belongs to one's own basic drives, a drive without which men could not exist. (Lowenfeld, 1964, p. 69)

> ...a characteristic that makes creativity more likely. Self-actualizing people are relatively unfrightened by the unknown, the mysterious, the puzzling, and often are positively attracted by it. (Maslow, 1959, p. 86)

If you feel your own sense of creativity has not yet been reawakened, think a moment about the traits unique to creative people. Some of the characteristics they have in common (Linderman and Herberholz, 1974):

1. Creative people are extremely alert perceptually-they are observant of their world, the sounds of life, the feel, taste and smell of things.

2. Creative people are builders of their ideas-they like to construct things, rearrange old ideas into new relationships, experiment with various approaches; try out new methods; solve problems they set for themselves, push the boundaries of their thinking.

3. Creative people like to explore new ideas-they are original and like to imagine, pretend and dream about new possibilities.

4. Creative people are confident in themselves. They are flexible, independent, expressive, not afraid to show emotional feelings.

5. Creative people like to investigate the nature of things-they like to search for meanings, question data, inquire into unknowns, uncover new meanings.

6. Creative people are sensitive to aesthetic stimuli-to the beauty in man and nature; appreciate beauty man has made and often they like to sing, dance and write (as well as draw and paint).

The attributes used by the artist to form a visual statement using the creative process are: sensitivity to problems (awareness); fluency (many ideas); flexibility (ability to change); originality (unusual responses) and redefinition (ability to improvise and adapt). Everyone has these abilities to some degree. (Guilford, 1966, p. 288 and Lowenfeld, 1964, p. 8)

What I should particularly like to address now is the nature of visual art--what it is and why it is so important in the lives and experiences of children, indeed in the lives of us all. What is this thing called visual art? Art if first of all an expression of one's ideas. Again, it is thinking, feeling and perceiving, experiencing and responding within one's self and one's world. It is a way to develop an awareness of beauty, of how organic and man-made objects are structured, organized and interrelated. (Linderman, M., 1974) It is a type of visual analysis. It involves organizing, evaluating and reorganizing to gain an understanding of such things as line, form, color, and texture in space.

Art, too, is a form of communication, a means of expressing ideas to others in a non-verbal way. It has been a record of the achievement of mankind, for man has always reflected his society through his art products. It has transcended time and language as a form of universal communication with history, and with other societies and cultures. In essence, art is a means of expressing ideas to others without the need for written or spoken language. It is always a very personal statement. Art is also involved with the development of a set of skills and techniques using various media so that the individual is able to be ever more articulate in his usual expression, that is, his making of a visual statement.

A work of art can be many things, but in order to be considered an art object it should fulfill the following criteria: It must be an original, man-made, aesthetic object, wrought from personal experience and done in an individual style. We have said that art is a universal language. It is also the merging of the eye (perception), the hand (skill) and the mind (imagination). It may take many forms, such as: visual and tactile arts (e.g.: painting, drawing, sculpture, print-making); the craft-arts (e.g.: ceramics,

fibers, jewelry/metals, etc.); consumer arts (advertisements, product-packaging, clothing design, etc.); environment art (architecture, interior design, product design); technological art (photography, film-making, computer art, etc.).

Although art involves skill, it had always been a part of everyday life until the industrial age. Now some have relegated it to something only for special people, in special places: galleries and museums. Art we now know is everywhere and has influence on our lives in many ways. Why is art important to children? The arts bring the personal dimension of feeling, sensitivity, empathy and expression. The visual arts specifically seek to involve the student in perceiving his world, reaching toward what he sees and feels, and interpreting his emotions, feelings and insights through a variety of visual materials. As we have said, through the ages man has used art to enrich the visual aspects of his personal and community environment. An art program that fosters in children the ability to make good visual judgments will be bound to improve the aesthetic quality of their environment. Through qualitative art experience children express their ideas with materials, grow to understand works of art and develop aesthetic problem-solving behaviors. Through art activities children have the opportunity to develop divergent creative and intuitive approaches to problem-solving, providing a balance in school programs that emphasize convergent thinking skills in sciences and the three-R's. "Although the sciences provide the means through which man achieves survival, the arts are what make survival worthwhile" (N.A.E.A., 1965, p. 2). The National Art Education Association (1973, p. 23) has emphasized a quality elementary school art program in the following statement: "Art as a subject has three aspects (a) the making of works of art involving various materials and processes (b) the knowledge of

art objects in relation to culture and (c) the critical evaluation of art products. The sequence and depth of these experiences are determined by the nature of the art area, the objectives desired and by the varying interests, abilities and needs of children at different levels of growth and who have differing opportunities for development of these abilities" (p. 23). In essence, the N.A.E.A. goals, provide for perceptual awareness (seeing and feeling visual relationships), skill in the making of art, general creativeness, and knowledge of his art heritage.

"Our educational system and modern society generally discriminate against one whole half of the brain. I refer, to the non-verbal, non-mathematical, minor (right) hemisphere which we find has its own...perceptual (and other) mode...of reasoning. In our present school system the attention given to the (right) hemisphere is minimal compared with the training lavished on the left". (Sperry, 1975, p. 33) The right hemisphere is responsive for information processing related to art thinking, you see. Dr. Robert Ornstein (1972) has suggested that we can encourage right brain development in children by letting them know their fantasies, hunches and intuition are valuable. The left brain operates rationally, the right intuitively. The right brain appears to have control over creative behavior and establishment of spatial relationships. Painting, sculpting, dancing are examples.

The left hemisphere is analytic, deductive, it influences language and logic and deals with information. By contrast the right brain hemisphere dominates relating of parts of an experience (integration), imagination, wisdom and emotional responses. It seems then, that our students are victims of half brain education. We emphasize the scientific, realistic and verbal modes of thinking in school and we neglect the opportunities for free organization, such as fantasy, dreaming and divergent thinking.

We have now come to the understanding that the making of visual art is a natural form of expression for every individual; further, that every child is born with creative powers. Indeed, it is only those influences outside himself (parents, teachers, others) who often unwittingly inhibit the child's natural creativity.

How does art begin? Think about it. Every artist was once a scribbler! At the beginning the child makes indistinquishable marks on his high-chair tray, on the wall or on paper with anything available: a pencil, a crayon, even a blob of cereal. This is an important kinesthetic, developmental, expressive form. Do not interfere while he is scribbling. Provide materials that encourage large free motions: lots of paper and large crayons.

There are three types of scribbling which occur in progression:

1. Disordered scribbling. Random marks going in many directions for the sheer kinesthetic pleasure of large arm movements.

2. Controlled scribbling. The development of motor coordination occurs along with the discovery of the relation of arm movements to the marks on the paper.

3. Naming of scribbling. The child's scribbles become "things" to him, though not to others. This is an important time since the child begins to retain mental images now and has changed from kinesthetic to imaginative thinking. He begins to use geometric "gestalts" and forms. Piaget refers to this as the "intuitive thought" stage within the "concrete operations period".

Do not introduce coloring books! These will inhibit him from developing his own visual expressions, for they impose adult concepts and solutions. These stereotypes are crutches and do not encourage independent solutions and thinking. Do not give him objects to be drawn. Encourage exploration for discovery and experiences that involve perceptual development. Appropriate materials now would be felt tip pens, large crayons, chalk, thick tempera paint with bristle brushes; smooth paper and clay.

Through the studies of Rhoda Kellogg (1969) we have grown to understand much about the emerging symbols developed by young children. These are basic scribble forms: gestalts and diagrams, designs repeated by the child again and again. They are not learned, but are self initiated, innate and universial. That is, we see the same sorts of drawings in all cultures, in primitive societies, as well as in the drawings of pre-historic man. The child begins to combine several of these forms into what are called aggregates. He draws suns, radials and creates the mandala. This is a crossed square or circle forming radial symmetry. In Sanskrit "mandala" means the perfect whole, and has always had a special religious significance. The child draws it naturally because it satisfies his need for balance, for his brain is creating order now. Scribbling and drawing develop a child's ability to perceive abstract gestalts, an ability necessary for learning to read. The circle seems to be most used by the child, perhaps because it is connected to eye movement and our vision is circular. The child will gradually begin to realize now that certain objects resemble his own designs.

In what we call the "Pre-Schematic" Stage, from 3 1/2 to 7 years of age, the child makes his first representational drawings. He discovers the relationship between drawing, thinking and his environment. His form symbols

change constantly because he is searching for his own meaningful concepts. He often makes the human figure with a circle for the head and two lines for legs, the drawings developing complexity as his active knowledge develops. These first drawings use geometric forms: circles, squares, triangles, etc., exaggerating those things that have special meaning, leaving out unimportant parts. The child expresses what he knows and how he feels, i.e. what is meaningful to him. Since he is ego-centered, he usually draws himself in the middle of his picture, with objects, people and animals floating in space around him. The colors he uses have little or no relationship to the objects represented in nature (people can be blue, grass can be purple). Color selection is based on emotions or experience. The child of this age should be challenged with action stories, field trips, drama, movement and sensory (perceptual) activities (e.g.: exploring many ways of seeing: through a magnifying glass, through prisms, through colored acetate, water, binoculars, etc., etc.). Materials now might be: crayons, clay, thick tempera paint, bristle brushes and large sheets of paper, colored construction paper, scissors, paste, colored chalk, scrap wood and glue. All art activities should emphasize the process, not the product.

At about the age of seven the child formulates a definite concept through repetition, of man and of his environment, depending upon his active knowledge and also upon his individual development (i.e.: intellectual, emotional, perceptual, even physical, social and aesthetic development). We call this symbol a schema, which is highly individualized, a unique concept meaningful to him. He still uses geometric lines. His drawings are not a copy of visual forms but are composites of many factors: his own feeling, seeing, thinking and perceiving. The first concept of space is shown by the base line he puts in each

picture. He knows that we don't stand on lines naturally, but this indicates he has a sense of the order there is in space relationships. He now relates to others. Although he draws a base line (and often a sky line--the space between is labeled "air"), there is no real third dimension. He will often use a fold-over technique to show people on both sides of a street, people around a table or players on a football field. He sometimes draws both the inside and the outside of a place, a person or an object in an x-ray interpretation. He may mix plan and elevation (top and side) to explain more fully; or use time representations (different time sequences in the same drawing). He begins to use more detail: hair, belt buckles, ribbons, shoe laces, jewelry, patterns on clothing. Color at this stage is used objectively, that is, it seems more logical, but one color green is used for all trees and grass, one blue for the sky and water, etc. Distant things are drawn the same size, occasionally are placed higher on the page. Generally they will draw things as they know them rather than as they see them, (e.g.: a table with four legs when only two are visible, a house with three sides when only one is visible). The child has now developed a consciousness of being part of his environment. Motivations should include "we, action, where," exploration of the materials themselves. There should be economy in the numbers of materials used. (Avoid exotic projects for the sake of unusual products.) The materials should lend themselves to the relevancy of the subject matter and always be a meaningful activity. It is most important during this period to work to develop the child's active knowledge and to help to extend his frame of reference. Encourage the discovery of variety in the environment: recognizing differences and similarities in: shapes-sizes; near-far; nature-man-made; bright-dull; rough-smooth; etc., etc. Provide time for media exploration and manipulation. The child will develop control and skill and will find his own techniques through

experiencing, e.g. what paint will do, the magic of how colors will mix to make new colors.

Art materials to explore would include a variety of drawing and painting media: felt markers, chalk, crayons, tempera (with a pointed-hair brush); crayon resist; cutting; tearing; pasting; stapling various papers two and three dimensionally for collage; stitchery; gadget and vegetable printing; puppets; clay; wood papier mache; wood and found object construction.

When discussing paintings talk about: real or imaginery places, wild places, funny, happy or sad people. How colors make us feel, textures, story-telling ideas. Discuss art in the environment: buildings, houses, cars, planes, murals, clothing, furniture; how art is used in films and television.

By fourth grade most children begin a new found "realistic" approach to drawing. Although children at this level still retain that uncritical blissfulness of childhood fantasy, their thinking has undergone a dramatic change (Linderman and Herberholz, 1973). They are suddenly bursting with a new social consciousness. The symbols and geometric lines they formerly used in their art works no longer are satisfactory representations. The child discovers that the sky meets the horizon, that objects can overlap each other, creating a sense of depth. He often makes distant objects smaller. Figures more closely resemble reality, though they are stiffer due to the inclusion of many more details. There is an innate feeling for design qualities such as repetition, color, harmonies and texture. Now he often is more sensitive in his use of color will vary colors and use them with an emotional or subjective approach.

This age of Dawning Realism is a sociocentric stage, often referred to as the "Gang Age" Stage. Students are enthusiastic, able to work more independently with a greater attention span, interested in and like what others are doing,

anxious to cooperate, full of ideas and interested in events around them. They are strongly social, have a need for belonging and being like their friends. Art activities reflect this in two ways: (1) their drawings reflect group situations (sports, social events, school, family). (2) they enjoy working in groups on what we refer to as "cluster" activities--murals, puppet shows, play with costumes and stage design.

Emphasize the individuality of the student and his unique contribution to the group. Offer as many challenges as possible to emphasize divergent, fluent solutions to problems. Encourage him to boundary push, not to be satisfied with simple or first solutions. Encourage him to investigate, organize, reevaluate, and make changes before deciding on a solution (Linderman, 1979). Let him fantasize--imagine a new world, animal or vehicle. Let him draw upon his own world too.

Media skills will be developed now through manipulation experiences. With the growth of small muscles they can now control tools and media consciously. Continue exploring and developing skills in various media. Add now: charcoal, oil pastels, chalk pastels, water colors, tempera, acrylic paints, paper sculpture, paper mache, stitchery, batik, weaving, tie-dye, wood construction, found object assemblege, sculpture with plaster, print-making, clay construction using slab and coil methods. Keep a rotating art appreciation corner, displaying art of all kinds: sculpture, crafts, folk art paintings of other times and cultures, as well as contemporary pieces.

The age of pre-adolescence, or Pseudo-Naturalistism (Lowenfeld, 1947), sometimes called the Stage of Analytical Realism (Sawyer and deFrancesco, 1971) from 11 to 13, is important for many reasons, particularly because it is the last formal public school art the student will be likely to receive.

It is an age characterized by a struggle within the child. He is trying to find himself, as he is caught between childhood and adulthood, and since he is also going through rapid physical intellectual, emotional and social changes, confusion often results. He has a self-conscious approach to his environment, shown by his concern for how he looks, dresses, speaks and especially as to how he appears to others. He has begun to break numerous childhood ties with the family and questions adult authority. It is very important for him to be accepted by both adults and peers, since he realizes he is no longer a child and is not quite an adult. Particularly in girls, who mature earlier, an increased self-awareness is expressed in self-consciousness of dress and appearance. Mass-media has convinced them they should be both pretty and alluring. Boys are bombarded by a wide range of heroes or role-models, so that the outstanding athlete, the syndicate member, the T.V. private eye all seem far more real to him than the local storekeeper.

Because he often feels threatened by the adult world, of which he is becoming a member, the pre-adolescent needs to be able to express his feelings about himself and his environment in socially acceptable ways. Art can be a major force of self-expression in his search for identity and self-discovery. This is the period when a youngster learns to reason, attempts to find causes and analyzes things and situations in his world.

In the area of art, his increased sense of observation helps him to notice details as well as general characteristics of people and objects. He becomes aware of the effect of changing light on color, folds in clothing, the effect of action in figure drawing. The most notable change in the child's art at this stage is a concern for the end <u>product</u>. He now feels the need for greater skills and accuracy in his expression. Actually, this period marks the <u>end</u> of spontaneous artistic expression! His creativity is at its lowest

point, for inhibitions are greatest, as he works toward what will be acceptable to others. For many, their expressive attempts become visual cliches, showing very little originality. Though the child is interested in the final art work and the technique of producing it, the teacher should encourage him without imposing adult standards. He is now highly critical of his own art work. He becomes self-conscious about imaginative subject matter and tends to be secretive about deep feelings. He is aware of and is sensitive to misery, ugliness and social injustice now. In fact, parents often are concerned when these normal elements of adult art show up in their children's work.

The child now leans to either a visual or emotional style. "Some children depict things according to how they look, others according to the emotions they elicit" (Sawyer and deFrancesco, 1971, p. 94). All children perceive both visually and emotionally. The difference is that some tend more toward one than the other. It is our responsibility to guide the child, motivating and guiding with these factors in mind.

In drawing the human figure pre-adolescents often exaggerate sex characteristics, which reflects their concern about physical development, this, particularly in girls. Boys, however, are natural cartoonists at this age and many teachers and classmates have been immortalized on hidden pages in notebooks. Spatial concepts are nearer to reality but there is not a true sense of perspective, only a sense of three dimensional quality. Subtler nuances of color often show growing sensitivity.

The teacher plays a vital role in developing individuality in expression. Provide opportunities to concentrate on interest areas and particularly in showing that the thoughts and ideas of youngsters of this age are of value. For children of all ages the teacher has an extremely important position, for it is through him that the direction and atmosphere for learning takes place.

"Provide an atmosphere where creativity is fostered and external evaluation is absent" (Lowenfeld and Brittain, 1975, p. 295). Remember that most children who have the opportunity to become involved in visual art activities have an endless flow of imaginative creations. They are wonderfully eager and excited and are bursting with new drawing and painting ideas.

Try...to be success oriented. Remove threats of failure so that the student realizes he has nothing to fear. Help the child feel that art is an exciting achievement and there are unlimited ways to express ideas through art. Begin with the child's frame of reference--discover what is important to him. Be an inspiring, enthusiastic warm human being. Be well versed in:

-leading the child to the edge or threshold of discovery.

-evoking the child's thoughts to brush up against his emotions and intermingle with his sense perceptions.

-inducing, tempting, stimulating within the child a clarification of his shadowy, vague emotional glimmerings so they can become felt strongly enough to burst forth into art forms (Herberholz, 1967, p. 18)

Please remember--Art is fun! Art is creating! Art is meaningful! Art is self-motivating! Art is success! Art is awareness of beauty and life! Art is seeing and discovery!

Art Assessment

As in all learning experiences, in art we want to develop feelings of self-worth, confidence, initiative and responsibility. Methods of assessment in art should be geared to identifying the students' knowledge and progress over a period of time. The student comes to us affected by his cultural environment, his past experiences, his perception, his inherited abilities and his developed skills. He then organizes the information he receives and expresses these along with his feelings, in an artistic response (McFee, 1961).

When working in groups interchange and feedback of ideas help to promote creative freedom, sharing cultural values and toward observation and art discoveries. Provide class time for imagination storming. Encourage acceptance of unusual ideas and responses. Checkpoints in measuring change might be developing skills such as:

1. Is self-motivating and enthusiastic.
2. Anxious to explore and try out new ideas.
3. Uses his imagination more in expressing ideas and experiences.
4. Skill in experimenting with new combination of materials.
5. Increased working time with sustained expanded interests.
6. "Sticking to it" and finishing work.
7. Empathy for others as shown in his art.
8. Projects his <u>own</u> personal feelings in relation to his own experiences and uses individual expression.
9. Participation in group efforts.
10. Practices making decisions, forms independent judgments.
11. Investigates various solutions to art problems.
12. Is able to assess the art problem, self-evaluates, boundary pushes.
13. Is including richer detail.
14. Is experimenting with mixing colors (rather than using them as they come from the jar). Developing color consciousness.
15. Invents new shapes and textures, uses line and value sensitively.
16. Sharpening sense of design, composition or organization of space.
17. Is sensitive and becoming aware of pattern, texture, is perceptually aware of similarities and differences.

18. Uses a working art vocabulary.

19. Is able to relate art learning to other learning areas.

20. Is ready to extend previously learned information into future art solutions.

21. Has increased skill in handling and controlling art tools and materials and making them do what he wants.

22. Reaches established objectives.

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# MUSIC FOR EXCEPTIONAL CHILDREN IN THE MAINSTREAM

Virginia Hoge Mead

## The Nature of Music and the Musical Experience

Involvement in music is one of perceiving and responding to sound. As one perceives sound, the response is instinctively movement of some sort. One's feelings are immediately at play and emerging out of this integration of ear, body and emotions, is thought.

PERCEIVING ---------- RESPONDING

FEELINGS

&

THOUGHT

One responds, often by tapping a finger or foot, swinging an arm, or humming along. If another person is nearby, it is natural to join the other person in the response and thus interact in a pleasant experience with another human being. Instinctively, one "reaches out" to another person to get closer or even touch as one enjoys the experience. Instinctively one is caught up in his or her own expression of the sound or music and the involvement, both musically and socially, creates feelings about the experience. It is usually a pleasant and successful experience--for responses which happen naturally and instinctively <u>are</u> successful--and this immediate satisfaction whets the appetite for more.

Responding to music is the result of ones' thoughts and feelings and therefore it has different meaning to different people. There is <u>some aspect</u> of music which can be enjoyed and expressed by <u>anyone</u>, with or without exception. This response, based on perception,

thoughts and feelings will be his very own creation or expression. The elements of music to which one responds are pitch and melody, timing, duration, rhythm, texture and harmony, tone quality or color, and the expressive elements of tempo, dynamics, and articulation.

Areas of Expression

There are three areas of expression in music: performing, creating, and listening. In each area there are several alternative ways of being involved and expressing one's self musically.

| PERFORMING | CREATING | LISTENING |
|---|---|---|
| Singing | Exploring | Imagining |
| Playing, Manipulating | Inventing, Improvising | Attending to |
| Moving | Organizing | Translating into movement or drawing |
| | Creating | |
| | Evaluating | Analyzing |
| | Retaining, Notating | Comparing |
| | | Evaluating |
| | | Discussing |

Each of these experiences, based particularly on aural sensitivity, contribute to the total growth and development of any child and therefore should be a natural part of their educational program. Most musical activities can be designed with music education objectives as well as special education objectives in mind. Within each of the above three areas of expression, there are many activities which offer a variety of opportunities for developing specific needs for all children. Basic learning skills which can be developed in a musical activity are:

Social skills: cooperation, adaptation, leadership

Perceptual-motor skills

Thinking skills: conceptualizing, comparing, analyzing, et cetera

Communicative and Language skills

Music skills

Each of the areas of expression involves the various thought processes: memory, cognition, evaluation, divergent and convergent thinking, and it is usually very difficult to isolate one of these processes in a singular musical activity. The area of listening to music is the most passive or covert expression until the child is challenged or stimulated to respond overtly. Since we are always enveloped in sound of some sort, one would believe that listening would be the most highly developed expression in music, yet we know that is not true. Children's listening skills must be developed and teachers should realize that every experience in music is an opportunity to become more aurally sensitive or develop aural perception to a higher degree. The activities listed under LISTENING are focusing activities which help children "attend to" the music.

Success and achievement in each of these areas of expression will have a positive affect on the child's concept of himself. He learns to know himself, his thoughts, feelings, and physical capabilities. He begins to feel comfortable in unfamiliar situations and to trust himself to try or discover on his own. On one can underestimate the importance of the singing, moving and playing together as viable experiences in meeting personal needs of every child in the classroom and also in causing the children to interact socially.

Most musical experiences are social in nature; singing a song, performing a singing game, playing an accompaniment with the class singing, performing a singing commercial that students in the class have written, sharing a melody that "I" have composed. A single musical activity can be experienced by children of differing abilities and talents providing that the child feels comfortable adapting his own

response to the situation and providing that the teacher is creative and flexible in designing alternative ways for the children to respond.

> A musical experience is a satisfying experience. It has a wholeness and structure to it. It has a unity of purpose, a beginning and an end. It happens in time and has specific order to all its parts. Example: A song has a text; a beginning and ending; phrasing, either repeated or contrasted; rhythm patterns superimposed on a steady beat; a melody pattern which is unique to this song; an appropriate tempo and dynamics which help to express the meaning of the text. The text may suggest a game, or a movement response.

There is something there for everyone to do. Children can sing, accompany the song on an instrument, move with the beat by swaying, clapping, tapping, dancing, conducting, or they can dramatize the song, can create new verses, or various accompaniment styles; they can investigate and share information about the background of the song, can explore ways of changing the style or varying the song. There are many opportunities for the mind and body to be stimulated into successful action. Each and every child's response is a part of the whole as the music is performed over and over.

Interraction and Individuality in the Mainstreamed Classroom

Continued and further involvement in the musical experience results in more attending to details of the music and the imagination and curiosity of the children can be stimulated to explore other ways of expression. For individual children, alternative experiences or ways of responding must be explored. One of the most complete ways of involving children in the learning of music as well as in learning in general, is in the area of creating. The most focused, complete, and integrated expression is in the area of creating. In the various creative activities, the child is involved more in divergent thinking than in the other two avenues of expression. In the creating area the whole

gamut of musical perception and learning is involved. It may be an ongoing, cyclical experience in which any student can involve himself successfully, individually or in groups.

Children may be given specific tasks to complete in which they must work in a group, share thoughts and ideas, discuss, evaluate and decide on materials and organization of a musical idea, plan and prepare to perform it, then evaluate the results. A task may be as simple as creating a rhythm pattern to be played as an accompaniment for "Yankee Doodle," or as complex as creating a harmony part to be played on piano and resonator bells with notated parts for each performer. The creative teacher needs to know the capabilities of each child and then encourage alternative ways of involvement as they fit the child.

When beginning creative experiences it would be wise for the teacher to prepare the children with several examples. The teacher plans the task to be accomplished, a task which has a few options so that each individual child may choose something within his own "comfort zone" of confidence. The child or children create and then perform their creation with due respect from everyone. The creative accomplishment should be evaluated but only on objective data. (Were the requirements of the task met?) A subjective evaluation can come from the composer(s) but should be accompanied by reasons or suggestions for improvement. For some children the task should be designed so that there is more than just one "right" response. Some further suggestions might be:

Design the tasks to fit the student's ability level.
Design the task so that the student can avoid frustration in his learning style or capabilities and can expect success.

Design the task so that the student will be assured success.
Find areas of student behavior that deserve praise and then give it freely.
Help the student to evaluate his own work.

A few Specifics for Exceptions

Gifted. Creative experiences will give these children opportunities to use higher cognitive levels of fluency, flexibility, and originality. For these children, the learning of the process involved in the creative experiences is more important than the learning of any specific content. Enrichment activities should be emphasized rather than just accelerating their learning. The child should be led to discovering on his own. He can try "new" ways to play an instrument, use other musical materials such as his own scale, his own way of notating, his own arrangement of a composition for several instruments. He should be given leadership roles as in performing.

Mentally Retarded. There are numerous accounts of mentally retarded children who perform and create music well, particularly music of their own culture. They can learn by rote, can practice simplified parts at home, with help, and should be encouraged to develop one musical skill they can recognize as an accomplishment.

Hearing. Children with severe hearing loss may compensate with a very perceptive tactile and kinesthetic sense. They thoroughly enjoy "receiving the vibrations" or movement of the rhythm and beat of the music. Children with some hearing loss may very well excel in rhythmic activities. Although they have difficulty in learning to produce melody and certainly harmony, they enjoy playing instruments and can learn to produce reasonable intonation on certain pitch levels. Rhythmic movement is very important in their physical as well as language

development. Through movement they learn about repetition, contrast, pacing, stress and unstress, sequencing, and phrasing as well as other basic learnings.

Emotionally Disturbed. In music, children are often encouraged to express themselves through songs. This may be a problem for the child who becomes overstimulated and emotional about a particular song or happening expressed in the song. On the other hand, there are accounts of some emotionally disturbed children finding meaningful emotional expression through a musical experience. The children can label the feelings and emotions expressed in the music and can observe and stimulate appropriate responses that are expected in such situations.

Learning Disabled. The nature of a child's learning disability should dictate a sensitive and creative teacher, one who realizes the importance of carefully individualizing the child's learning. Singing skills seem to develop naturally in these children, however some manipulative skills as needed in playing instruments, may develop more slowly. Some children have a special need for learning experiences using the kinesthetic and tactile senses. There may be varying degrees of motor coordination in learning disabled children and teachers need to design simple and complex experiences, using large muscles and/or small muscles.

Visual Learner. The child who is a visual learner should begin with the visual stimuli but the teacher should provide opportunities for translating a picture or drawing into sound.

Auditory Learner. The child who is an auditory learner will learn everything by rote unless given opportunities to translate sound into symbols.

Most children learn best through a multisensory approach. In many cases musical experiences afford children opportunities for reinforcing,

strengthening or even discovering learning. Some children with special learning problems have often improved a deficient skill function through the multisensory and rhythmic involvement with music. In a musical experience one begins with the auditory approach, then the kinesthetic and tactile and lastly visual approach.

Developmental Levels

RESPONSE - The first level of musical development in a child is in the musical response. The child sings, plays or moves on his own, exploring sound and movement.

PERCEPTION-RESPONSE - The second level of musical development. The child perceives and responds by imitating or repeating.

PERCEPTION-CONCEPTUALIZING-RESPONDING - The third level of musical development, the highest level. The child responds with understanding. He is challenged by his own conceptual understanding of what he has perceived.

Children's musical development may be assessed in several ways. The following chart attempts to show a few developmental steps in the following areas:

Describing and Discovering, aurally and visually

Singing

Playing melody, rhythm and accompaniment instruments

Moving

Creating

## DESCRIBING & DISCOVERING AURALLY AND VISUALLY

Fast-slow
Soft-loud
High-low
Direction of melody
Gradual tempo changes
Movement of melody: same, steps, leaps.
Fundamental movements: walk, run, skip
Beat, accent, meter
Phrasing, same-different
Repetition, contrast
Scale, mode

Instruments, how they are played, how sound is produced

Read notation of a song and prepare a performance



## SINGING

Small range is secure
Enjoys singing alone
Rote learning of songs
Range and pitch security developing
Imitative experiences very important for aural acuity
Hand signs or levels reinforce pitch.
Sing chants as beginning harmony
Simple rounds, canons
Descants
Sing chord roots
Harmony parts either as written or from the chord
Partner songs

Sight read a song

Harmonize by ear

## PLAYING MELODY, RHYTHM AND ACCOMPANYING INSTRUMENTS

"Play" on the knees, table, floor, as preparation
Explore sound sources
Explore rhythm instruments
Step bells
Explore melody bells
Keeping beat, two hands together at first.
Two note patterns
Reinforce, through playing, concepts being learned.
"Find" simple patterns on instruments
Recognize harmony changes
Strum one chord with songs
Read symbols of chords (Icons, pictures, letters)
Two chord songs
Three chord songs
Read chord symbols and accompany class
Read melody and rhythm and accompany class
Plan an accompaniment and notate it.

MOVING

Explore movement of body
parts and in combination
Express sound in movement
Feel beat, tempo, articulation
Express movement and dynamics
of music
Singing games
Fundamental movements
Folk dances
Work and play rhythms
Balls - bounce and catch;
pass; roll and catch
Beat versus word rhythm
Beat versus melody rhythm
Patschen (pat knees)
Clap hands
Stamp in combination
Click
Body sounds
Hand jive
Rhythm patterns
echo
recognize aurally
clap, step
Conducting
Move a rhythmic ostinato
Perform movement created
for a specific song or music
More intricate folk dancing



CREATING

Explore sound, nontraditional
and traditional sound sources
Organize simple combinations

Explore vocal sounds
Explore traditional sound sources

Create a pattern using two or three
pitches.
Create a tune using the pentatonic
scale.
Create a rhythm pattern
Create an ostinato
Creative use of the singing
voice, body sounds, movement, and
instruments.
Create a rhythmic accompaniment
Create a composition following
specific guidelines
Create a percussion score
Create a composition and plan the
performance.
Create new styles of accompaniment
Develop skill in notating music
that has been created.

# INSTRUCTIONAL DESIGN AND EVALUATION

Ronald F. Kingsley

## The Nature and Design of Arts Activities

Art activities represent a method of active involvement for all learners which center on utilizing student interests, talents (abilities) and experiences through a system of operations or process. They can be employed in a variety of situations, among these would be a means to: (1) introduce a topic for learning; (2) present, practice, or apply information and basic academic skills; (3) analyze; and (4) synthesize. The arts allow for a diversity of tasks to be experienced by learners participating at different levels of intellectual, psychomotor, and social-affective development.

## What the Arts do

The arts serve as to process data in any form (information and feelings) about oneself, others and the relationship between them and the environment. Through active participation in the diverse expressive art forms, students can increase the likelihood of:

1. enhancing their awareness and appreciation of abilities by fostering creativity, individually or within a group. Persons can compare their expressions, noting the degree of similiarity.
2. learning to use the environment or modify it and/or self as the situation indicates.
3. motivating them to explore new or further learning situations.
4. gathering and understanding data through the application of academic skill and prior knowledge.

5. giving and accepting the assistance of others through listening, encouragement, and support.
6. providing constructive, positive feedback for the development of evaluative skills and the utilization of information.
7. facilitating social sensitivity and responsibility through shared leadership and committee participation.
8. showing flexibility and originality of expression and evaluation.
9. becoming more involvei in the means process rather than the end product.
10. experiencing success by allowing strength channels to be used.
11. utilizing their creative potential, which is in all learners, by drawing from their interests, attitudes, and drives (Getzels and Jackson, 1962).

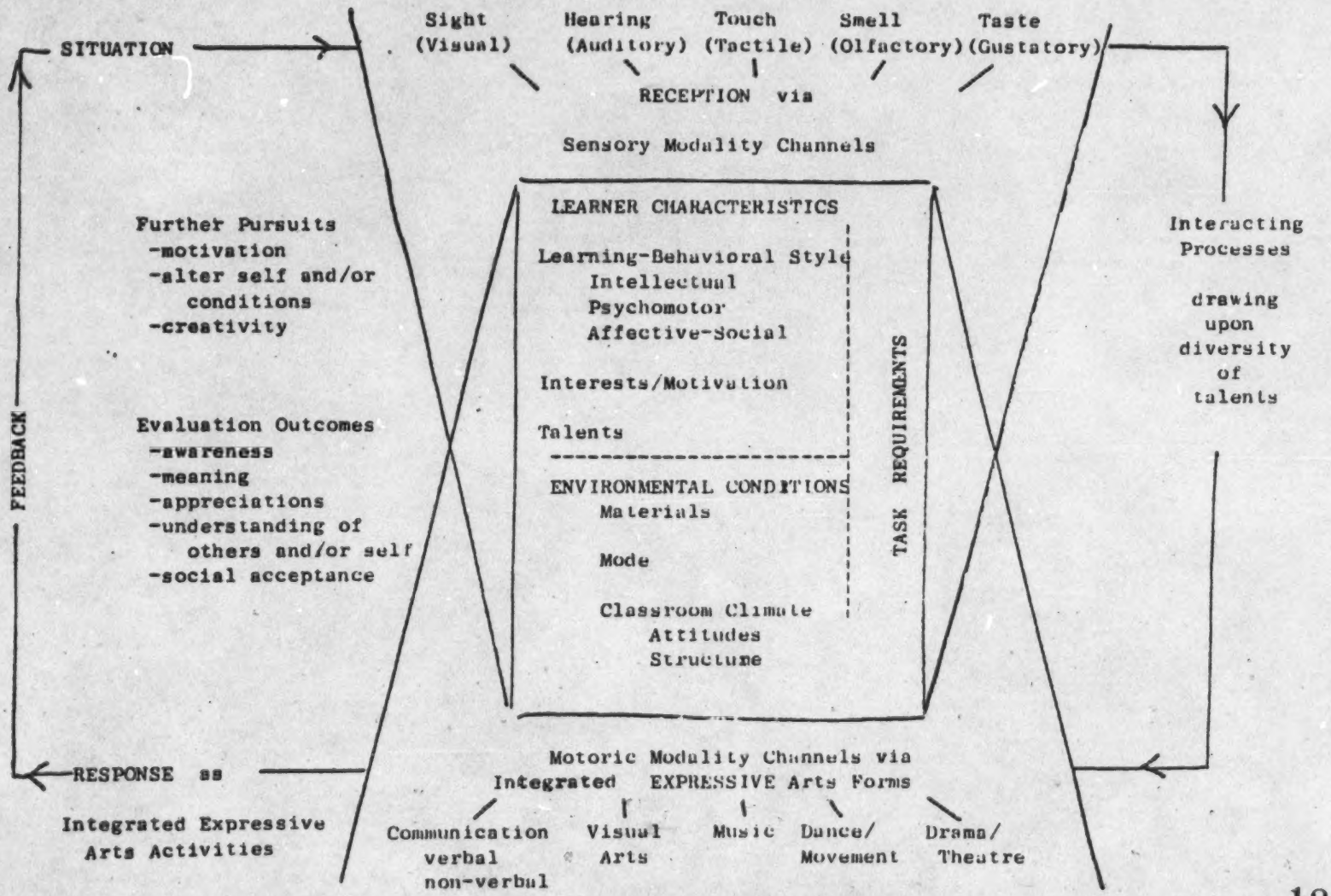
## An Instructional Model

The use of the expressive arts for all children (gifted, handicapped, and non-handicapped) in the regular classroom should relate to its function as an instructional activity. Figure 1 represents an instructional model for using the integrated arts. The model is based on four interrelated phases: (1) situation (the method and information received through the sensory channels); (2) the interacting components of learner(s) characteristics, environmental conditions, and task requirements; (3) response, or expression through the integrated arts forms; and (4) feedback.

The last phase, feedback, is composed of two major components, that of evaluation and the potential for further pursuits. Feedback that occurs during and following an arts activity may be teacher and/or self centered.

## A MODEL OF INSTRUCTION USING EXPRESSIVE ARTS ACTIVITIES

Figure 1



The teacher (adult or peer) will be able to observe overt "process responses" taking place by an individual alone or within a group. These would include:

-imitating

-imitating with a pattern

-discriminating and making choices

-creating new ways

-making value judgments of merit based on data accumulated (or gathered)

Since arts activities are for, with, and from children, feedback and further pursuits should be encouraged as an outgrowth of self and peer processes. Self report measures could be in either oral or written form. Methods of student reporting might include rating scales, open-ended statements, essays, etc. Teacher observation can focus on individual and group dynamics, noting the frequency and type of behaviors. Student reports can be used to validate and supplement teacher observations.

## Individualizing Learning

### Learner Characteristics

#### Learning-Behavioral Style

In the professional literature there is a growing body of information regarding the nature of domains and their significance to human learning and behavior. The cognitive domain is associated with the development of the intellect. Three major positions have emerged to which attention will be directed. One is associated with I.Q. This concept implies that all persons grow but at different rates and levels. It is generally accepted that intelligence is composed of general and special abilities which are affected by environmental conditions (i.e., experience, disease, injury, etc.). Another idea is that proposed by Piaget who stated that people

grow through stages (intuitive, concrete operations, formal operations) which are associated with certain intellectual functions. Another position, proposed by Guilford and applied into clinical practice by Meeker (1969), describes the intellect as interactions among contents, operations, and products. Guilford believes that the intellect grows through learning when given appropriate activities. Valett (1978) provide a useful resource for the application of the cognitive abilities.

The second domain, the psychomotor, is concerned with fine and gross muscle movement, balance, strength, coordination, and related body systems. The sensory input channels are often discussed in relation to the motor output channels. Research studies have indicated that each person has his/her own preference modalities for learning. Children, when given the opportunity, will tend automatically to choose those receptive-expressive modalities that have been the source for them.

The third domain is the affective-social. In the professional literature these components are sometimes discussed separately. Affect is concerned with feelings about self and others, becoming aware of and sensing our emotions, concerns, attachments, compassion, empathy and appreciations. Closely related to affect is the social component. It is concerned with the competencies of how one relates to and with others. As a function of his/her feelings and understandings about him/herself. The concept of the interrelationship between knowledge of fact and of feeling is referred to in the literature as "confluency". Two very useful references for this domain are those by Miller (1973) and Weinstein and Funtini (1970). Numerous systematic programs have been developed over the past two decades for affective-social skill development and remediation. However, for most children, social behaviors are learned through observation and imitation of peers and adults which is the "hidden curriculum".

In addition to the domain approach, another orientation is discussed in the literature, that being "learning style". Basically a learning style is a manner how one behaves in learning situations. Investigators have given labels to types of learners based on characteristics, such as, "global and analytic" students (Grieve and Davis, 1971). Ways to respond to the types are recommended by various researchers. Kogan (1971) and Charles (1980) provide a rather thorough summary of the literature on various learning styles.

Appeal to interest cannot be overemphasized. It is the key to motivation. Each person has his/her own unique range and depth of experiences which can be a rich source of information. However, how a student perceives situations will determine the degree of involvement (approach or avoidance) which one might expect in learning experiences. Peer attitudes can be a powerful source for motivating hesitant students for participation. Inhibition from unfamiliarity with openness of expression may indicate the need to provide a series of warm-up exercises.

Environmental Conditions

The mode, or number of people, for any particular task in the arts activity is determined by the students' affective-social development and the task requirements. In order to effectively participate in any interactional level, whether a diad or larger in number, the student must have some basic social competencies such as cooperation, leadership, taking of responsibility, etc. Table 1 shows a hierarchy which indicates forms and general modes of organization.

Table 1

Task Modes for Participation

| Mode | Form |
|---|---|
| independent | solitare<br>parallel |
| interactional | diad (inter-personal)<br>small group (3+)<br>large group (10+) |

A student may participate in the independent mode because he needs high structure (teacher direction) and frequent monitoring because of limited attending-responding skills or he/she may be a person whose greatest creativity is demonstrated in this mode and it also meets the conditions of the task. A student of the former type might also benefit from a districtly separate physical location like a cubicle. The parallel form refers to students who share the same general physical space but do not work together on the same task. Students who function in this arrangement must not be those who have a limited attention span or choose to seek attention from others by distracting them, thus taking them off-task. Within the interactional mode, students may function by shared (mutual) or directional leadership. In the latter case one student either chooses or is chosen to coordinate, direct, monitor, etc., those in the group. Care must be taken not to have too many in a group for the task, since this condition can lead to boredom and distraction and create a potential management situation.

Another element is the materials. They need to be varied, i.e., concrete (real), representational, and abstract (symbolic). Materials are selected for their sensory and motor characteristics (color, texture, sound, adaptability, size, etc.). Given the opportunity many students will seek

and employ materials appropriate to their level of thought and feeling. The most useful materials for instructional resources are those which can be found around the house, often discarded items. Generally, very little use needs to be made of purchased commercial materials. In addition to developmental readiness for participation, varying degrees of structure need to be considered. Through the use of grouping students to appropriate tasks, peers can serve as instructors and monitors thus freeing the adult teacher to serve as a facilitator and coordinator. Written programs of sequential steps and materials may be helpful.

Other factors in the environment are the prevailing attitudes which are indirectly taught through modeling and those which can be directly taught. Subtle verbal and non-verbal communication cues reflect one's attitudes and tend to establish a climate that affects interactions among all members of the classroom. The importance of teacher behavior and subsequent peer acceptance has been demonstrated by the teacher's non-labeling and approving attitude with regard to differences among children (Herrmann, 1972; Lippett and Gold, 1959; Foley, 1979; Retish, 1973).

Task Requirements

In order to sucessfully participate in any task, students need to have certain entering competencies or pre-requisites. These may include information, skills, and attitudes. Matching this element of the learner with the task requirements allows for a greater personal growth through participation.

Any activity needs to have a purpose that is learner-centered and understood by all participants. An activity may have an overall purpose with several task components which contribute to the overall plan. In those cases, students who are participating in those subgroups should understand the purpose and the contribution each will make.

Specific procedures need to be established according to the characteristics of the learners and the task requirements. Some students are able to establish their own procedures or sequencing as well as selecting the appropriate materials for expression. These students need little structure to accomplish their task. However, others may need specific direction and monitoring in order to accomplish theirs.

Arts activities may involve several tasks to be accomplished before a total program is integrated, as there would be in putting on a theatrical production. Individual and group participation is defined by roles and functions. There are needed performers, stage hands, painters, managers, writers, sound effects persons, etc. Role participation for the activity follows the assessment process. Each role needs to be defined and person(s) determined based on talents, however, with the recognition that everyone needs each other to do their part for the whole. Each of the parts come together in the final production.

In conclusion I would like to refer to Paul Torrance's presentation (1975) entitled "Different Ways of Learning for Different Kinds of Children". He speaks to the difficulties in learning experienced by many children, noting that many schools didn't give students opportunities to learn in ways compatible with their best abilities and preferred styles of learning. He emphasizes that children need a "responsive environment" for their creativity. This type of environment is quite different from "permissive" or "laissez-faire" environment.

> A responsive environment requires the most alert and sensitive kind of guidance and direction. It involves absorbed listening, fighting off criticism and ridicule, stirring the responsive and deepening the superficial. It requires that each honest effort to learn meet with enough reward to ensure continued effort. The focus is on potential rather than on norms. (p. 262)

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## MINI WORKSHOPS

(Getting YOU to Sense the Arts)

Five Integrated Expressive Arts Mini Workshops were presented, each with a creative art form serving as a center of emphasis. They included the following:

Visual Art Experiences is a session designed to enhance your awareness of creative art expressions. Activities will involve role-playing, adaptive materials, visual art expressions, supplies and equipment, different techniques, and discussion.
Facilitator: Mrs. Rosalind Sildegs, Art Therapist, Summit County Board of Mental Retardation.

Clowning is a special form of communication which has no boundaries between and among people. Through music, dance, story-telling, face-painting, and the celebration of "fun", your imagination and the spirit of joy will allow the clown in each person to emerge.
Facilitator: Mr. James Nagle, "Kimo the Clown", Performer

Integrating Music with visual arts and dramatics is the objective of this session. Construction and use of rhythm and melody instruments will be among the activities. Appropriate use of musical activities will be discussed.
Facilitator: Mrs. Kathleen Bayless, Associate Professor, Early Childhood Education Department, KSU.

Puppetry is a form of creative expression which allows feelings and skills to develop in a fun way. An excellent means to employ the integrated arts. In this session puppets will be made and used in creative expression.

Facilitator: Mrs. Eunice R. Michaels, Associate Professor, School of Art, Division of Art Education, KSU.

Creative Dramatics offer a wide range of experiences which allow people the opportunity to act creatively. This session will give participants the opportunity to express oneself creatively, gain an awareness of the various senses and emotions, and to use improvisation.

Facilitators: Dr. Jim Bob Stephenson, Professor, Division of Theatre, KSU; Mrs. Lucy Chase Stephenson, Teacher of Creative Dramatics and Playright, Hudson Recreation Department and Kent State University Continuing Education.

## REFLECTIONS

Ronald F. Kingsley

The potential of the arts for all children's growth is evident. Basic to being human is the need to express oneself in some way and on some level that acknowledges at least a reflection of the self. That expression also has the potential to affect others in some way. There is a need for all children to express themselves in a manner other than that ordinarily prescribed in the general classroom environment. The arts (music, visual art, dance/movement, drama, verbal and non-verbal communication) provide a vehicle for expression. The value of the arts lie not so much in the product but in the process that the experience achieves within the inner nature of the participant. All children have the right to experience inner artistic growth as a vital part of their living and learning. All too often the arts are offered in classrooms as an isolated event or a separate subject. The arts need to be an infused and integral thrust which pervades the child's life and curriculum. One of the features of the arts is their capacity to be individualized. The arts highlight the unique aspects of the human spirit, collectively and individually, thus they can represent a goal unto themselves and a means for self-fulfillment for each individual. The breadth and depth of artistic vision allows each individual many alternatives for personal and artistic growth. In some cases, of course, the gifted are defined in terms of artistic talent, but it is every child's birthright to derive satisfaction and growth through the arts. Therefore this program stresses individualized arts experiences for all children, gifted, handicapped, and non-handicapped alike through participation

in arts activities. Diversity in talents and tasks allow for children's parts to become the group's whole. The key to the process is in providing children opportunities to participate in creative experiences employing the skill of expression and that takes creative teaching. Torrance (1967) points out that as early as five much of a child's curiousity and excitement about learning is lost, and by nine years of age conformity to peer pressures and commonplace behavior progressively replaces creative activities. He believes that creative teaching provides a responsive environment in which talents become recongized and will be likely to develop. He lists some factors in creative teaching.

Recognizing some heretofore unrecognized and unused potential
Respecting a child's need to work alone
Inhibiting the censorship role long enough for a creative response to occur
Allowing or encouraging a child to go ahead and achieve success in an area and in a way possible for him
Permitting the curriculum to be different for different pupils
Giving concrete embodiment to the creative ideas of children
Giving a chance to make a contribution to the welfare of the group
Encouraging or permitting self-initiated projects
Reducing pressure, providing a relatively non-punitive environment
Approval in one area to provide courage to try in others
Voicing the beauty of individual differences
Respecting the potential of low achievers
Enthusiasm of the teacher
Support of the teacher against peer pressures to conformity
Placing an unproductive child in contact with a productive, creative child
Using fantasy ability to establish contacts with reality
Capitalizing upon hobby and special interests and enthusiasms
Tolerance of complexity and disorder, at least for a period
Involvement

Not being afraid of bodily contact with children
Communicating that the teacher is "for" rather
than "against" the child

(p. 183)

Bensman and Rosenberg (1966) point out the importance of using society for support while the person uses his/her own resources to repel available manufactured solutions and the environmental rewards and penalities which threaten the creative potential from emerging. Developing human potentialities through arts activities is a challenging concept for it has no real beginning or end. Thompson (1977) considers the arts as the core of the curriculum and that they are basic to education. He points out that children need "...as much knowledge as possible about themselves, other people, the environment, and the relationships among these. To gain this knowledge, they also need to be able to perceive sensitively, to interpret what they perceive, to understand its significance, and then to express it (p. 43). As teachers you now have the opportunity to develop this concept in your curriculum with your students. It will take your creativity, cooperation, coordination, and communication as a teacher to make this a meaningful process in your practices. I wish you the very best success.

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